DOCUMENT RESUME

ED 032 180 RC 003 651

Recreation Manual.
North Dakota Farmers Union, Jamestown. Dept. of Youth Activities.
Pub Date [68]
Note-130p.
EDRS Price MF-$0.75 HC-$6.60
Descriptors-Childrens Games, Dance, *Games, Handicrafts, *Manuals, *Recreation, *Recreational Activities

Suggestions for recreational activities are outlined in this manual. Instructions are given for games to play in small places, home or party games, paper and pencil games, children's singing games, and dances. Ideas for crafts and special parties are also included. (SW)

ED032180

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RECREATION MANUAL

Prepared by:
North Dakota Farmers Union
Department of Youth Activities

RC 003651

GAMES TO PLAY IN SMALL PLACES

PICK-UP STICKS

1. Two people play the game.
2. Have 15 sticks for each pair of players.
3. Arrange sticks as follows between the players:

   111
   1111
   11111111
4. Object of the game is to make the other person pick up the last stick.
5. Each player may take any number of sticks from any one of the groups of sticks.
6. Players take turns of being first player.

(This game appears to be very simple but it has many interesting combinations.)

IT'S ALL IN THE NUMBERS

1. Ask a friend to write these numerals - 1, 2, 3, 4, 5, 6, 7, 9, leaving out 8.
2. Then ask him which number he has the hardest time making. (Let us suppose he says 7)
3. Tell him to multiply the whole 12345679 by 63.
4. What will be his surprise when he finds that the results consist only of 7s, the numeral he makes the poorest!

AMAZING NUMBERS

Write the numbers from one to thirteen inclusive on squares of paper or cardboard with heavy black pencil or crayon. Stack the cards, numbers down, in this order: 3-8-7-1-11-6-4-2-12-13-10-9-5. Hold the cards in the left hand, numbers toward the audience. Start spelling "O" and take the No. 3 card off the front of the pack and put it at the back of the pack. Then say "N", taking the next or No. 8 card off the front and put it on the back of say "one" which should be showing on the next card. Lay Card No. 1 down. Then spell the word "Two", taking a card off the front and putting it at the back of the pack with each letter. The No. 2 card should be at the front when you have spelled the word. Lay Card No. 2 down. Continuing the same process, spell the words three, four, five, six, seven, eight, nine, ten, eleven, and twelve. Card No. 13 is the only one left in your hand when you have finished.

This trick can be made more amazing if you spell the words silently to yourself, moving the cards as directed, and calling out when you are ready to lay No. 1 down, No. 2 down, etc.

A MAN'S TRICK

Tell one of the men present who wears a sweater or coat that you don't believe he can button up and unbutton his sweater or coat in one minute. Watch to see whether he "buttons-it-up". Chances are he will button it down instead.

MYSTERY NUMBERS

Put down any figure with three digits as 469. Reverse the number to 964 and place
the smaller underneath - subtract - 964
469
495

No matter what figure of three digits you put down, when you reverse and then subtract the middle digit will be nine. Also the sum of the other digits will be nine. Therefore if you know the first digit that some one has put down you know that the last digit will be the first one subtracted from nine. There is no exception. If the first digit is 0 as in 121 then it is either 0 all the way through or else 99. If the number is 121 or 111 the last one is 0 and it is sure to be all the way through. The 99 will not be surely known to you if you happen to ask for the first digit. If you ask for the last digit and it is 9 then 0 from 9 leaves 9 so that you are sure of 99. You are allowed to say there is an exception to the rule when you come to an 0 as the first digit and to say "It is either 99 or 000".

FAMILY FIGURES

Give each player a paper and pencil, ask each one to "put down on the paper the number of brothers he has, to double the number, add three, multiply the result by five, add the number of sisters he has, multiply the result by ten, add the number of living grandparents, and subtract 150." Read the directions slowly and make sure everyone understands and does each step. The right hand digit in each answer should be the number of living grandparents, the middle digit the number of sisters, and the left hand digit the number of brothers. In order to show the group that this is true, ask for any answer, write it down on the blackboard or a paper. For example, it may be 421. In that case, tell the group the person has one living grandparent, two sisters, and four brothers.

WATCH TAP

This game has two players. One is called the tapper, or mind reader. The other player secretly selected one number up to twelve. The tapper can tell what number he selected by various tappings on his watch.

As he starts tapping, the player silently counts one for each tap, beginning with the number above the one he chose and when he reaches twenty he calls stop. For example if his number is six, then at the first tap he silently counts seven and so on up to twenty.

What the tapper does meanwhile is this: He taps seven taps any place on the watch, but on the eighth tap he touches twelve and goes around the dial to the left. On the twentieth count his finger will be on the right number.

If a group plays they select the number as a group while the tapper is out of the room.

FIND THE AD

Have two copies of a newspaper of the same date. Put each on a table with a pair of scissors, at opposite ends of the room.

Divide your players into two teams and give each team the same list of ads that can be found in the newspaper. One ad is assigned to each player on the teams. They must race to find the ads. When a player locates his ad, he must cut it out and refold the newspaper before the next person begins his search. First team to get all the ads clipped wins.

A WHAT

Players divide into groups of about eight players. Each group forms a line. The person at each end is given a small object, such as a pencil. The article at one end is labeled "A pair of sharp, steel shears." The other object is labeled, "A slippery, slimy, string." The person on the end passes the article to the person next to him, and says "This is a ______". The person receiving the article says, "What?" The new owner turns to the next person and says, " I have here a ______." The new person says, "A what?" The first person replys, "A________." The second person repeats, "A ________," and the third person states, "A ________." Both articles are moving opposite directions at the same time, and each person who has handled the object first asks "A what?" in turn, and then gives the name of the object, in turn.

FIFTEEN

This can be worked out as a team game or individual contest. Each player or team is given a chart with nine squares in it and told to put the numbers from 1 thru 9 in it in such a way that it will add up to fifteen no matter which way it's added, horizontally, vertically, or diagonally. Here is the answer.

2	9	4
7	5	3
6	1	8

A WALNUT RACE

Two players compete at a time. Each is furnished with three walnuts which must be pushed by the left foot only. From a starting line, down the room, around a book which marks the halfway post, and back to the line. Winners of each heat compete in a semi-final, and the eventual winner of the race is determined by the run-off.

RHINOCEROS, ELEPHANT, RABBIT

Sit in a circle. It takes three players to imitate any animal. For elephant, the one in the middle holds both hands in fists at the end of his nose to imitate the elephant's long trunk. The player on each side of him holds one hand with fingers spread wide to one of center player's ears to indicate the large ears of an elephant.

One player is "it" in the center. He points to any player and says "Elephant". To confuse the players he can count to five very rapidly. The player pointed to and his neighbors do the actions to imitate an elephant. The slowest takes the place of "it" in the center. In this way there is a rapid exchange of players, and many get into action.

When one "animal" is learned, add a second and then a third. For the rhinoceros the player in the middle makes a nose with two fists on which the index finger on the second hand is held up to indicate the horn on the rhinoceros's nose. The player on each side indicates a small hook-like ear.

For the rabbit, the middle player clasps both hands behind him to indicate a "cotton-tail" and the side player indicates long ears with the index finger held up.

SMILE TEST

Girls stand in one line, boys in another line facing them. The boys are given three minutes in which to make the girls smile. They may use any means to do this as long as they do not touch the girl. If the girl smiles, she must go on the boy's side. At the end of the three minutes the score is taken. The girls are then given three minutes in which to make the boys smile. The score is taken at the end of that time and the team having the most captives is the winner.

SPIDER AND FLIES

Several spiders are chosen. These players take hold of a door knob or some part of the room, a wall, chair, etc. The "spiders" cannot move from their spots. The rest of the players are "flies" and they tease the spiders by going just as close as possible to them. The "spider" tries to tag as many "flies" as possible. When tagged, a "fly" takes hold of the spiders hand and becomes his helper. As more people are tagged the line becomes longer, extending from the spider, with the last person in the line doing the tagging.

MARCHING CONTEST

Players in couples form a circle. At intervals in the circle of march, place newspaper sheets. Players march to music walking over the sheets. When whistle blows couples touching paper step to center of circle. Continue until one couple remains.

UP JENKINS

The family is seated about the table. One is chosen to be "it". He puts his hands on the table while the others pass a coin, preferably a quarter, from hand to hand under the table. When the one chosen to be "it" says "Up Jenkins" all must put their elbows on the table, fists closed. (The coin is in one fist.) When the one who is "it" says "Down Jenkins", all slap their hands down on the table top. They slap them hard so as to muffle the sound of the coin striking. "It" then points at the hand under which he thinks the coin lies. If it isn't, the hand is raised and counts one against him. He keeps pointing at hands until the coin is found. Each hand up when he finds counts against him. Another person becomes "it" and so on until all have had a turn at guessing. Then the one with the lowest score is declared winner. Be sure to remove the table cloth before you play this game. It is best on a hard surface.

THIS IS MY NOSE

Circle formation with no more than eight to each circle. "It" points to someone and at the same time takes hold of his ear and says "This is my nose". The person to whom "It" points must then take hold of his nose and say "this is my ear". This must be done before the leader counts 10. The game continues using such parts of the anatomy as the ingenuity of "it" may dictate. The person failing to reply correctly and within the count exchanges places with "It".

JACK IN THE BOX

Form a circle with one person in the middle. When he calls "Jack's in the box" everyone must crouch down, and when he calls "Jack's out of the box" everyone must jump up again. But if he simply calls "Out of the box" without putting "Jack" before it, everyone obeying the command is Out.

THE GUESSING BOTTLE

Ask the guessing bottle (a soft drink or milk bottle) a question which can be answered by pointing to a person, then spin the bottle in the middle of a circle of players. Questions like this may be asked. "Who is the most intelligent person here?" "Who is the most beautiful one here?" "Who has the largest feet?"

CRAMBO

A player says "I am thinking of something (in or out of this room) that rhymes with care". The others ask "Is it chair", "Is it hair", etc. The one who guesses correctly has the next turn.

PEANUT HUNT

Divide players into a number of equal groups. Each group chooses an animal name and a captain. They practice their call, and then at a signal all start hunting for the hidden peanuts. When peanut is found, team member must stand over it and give his cry until captain comes to pick it up. No ordinary player can pick up the peanut. Variations: Use candy, corn, etc.

STAR GAZING

One player calls out or writes on the black board the initials of a movie actor or actress. (Farmers Union officials, authors, musicians, statesman or characters in literature may be used instead.) The other players try to guess to whom the initials belong. They may ask whether it is a man or a woman and what the person in question has done. The player who guesses correctly gives the next initials. If no one can guess, the writer wins the right to choose another star.

SHOPPING

Circle formation with "It" in the center. The game is started by "It" pointing to a player in the circle and saying "I am going to Zarnesville (or any other city) shopping, what can I bring you 1-2-3-4-5-6-7-8-9-10. Before "It" counts to 10 the player pointed at must give three things that may be purchased, commencing with the initial letter of the city named. In this case the answer might be zebra, zinnia, zinc. If the player fails he changes places with "It".

HOW WELL DO YOU SMELL?

The properties for this are liquids or materials with distinct odors placed in bottles covered on the outside with paper. Stretch gauze over the tops of the bottles and number them plainly. Place them on the table, allowing space between bottles. The players walk around the table, identifying the odors and writing down the names. They are not permitted to pick up the containers. If the group is small, each player may be blind folded in turn. An assistant holds a bottle under the nose of a player and writes down the name announced by that player. The following may be used: Ammonia, camphor, castor oil, cider, cinnamon, cloves, garlic, horseradish, iodine, cheese, mustard, paint, witch hazel, coffee, tea, etc.

HORNS UP

Players sit with their forefingers extended on their knees. "It" begins to say quickly a series of statements about horns, lifting his own fingers to his head whenever he wishes. The other players must put up theirs only when the animal mentioned has horns. If a player follows the leader when he should not, he is "It". He may say: "Dog's horns up", "Pig's horns up", "Cow's horns up", "All horns up". Fingers should go up on the last two commands only.

SPIN THE PLATTER

Each player sitting in a circle has a number. Leader spins a plate (pie tin fine) on floor and calls out a number. Player must catch the plate before it falls or becomes the leader himself.

SNATCH THE BACON

The players stand facing each other in two lines 10 to 15 feet apart. Each player takes a number. One line begins to number from one end, the other line from the opposite end. If there are 10 players in each line, player 1 will be opposite player 10. The leader places a handkerchief on the ground between the lines. Then he calls a number. Each of the two players with that number runs out and tries to snatch the handkerchief and get back to his own place. If a player gets home with the handkerchief without being tagged, his side scores 2 points. If he is tagged before he gets home with the handkerchief the tagger's team scores.

LET'S BE SENSIBLE

Sight

Place a number of articles on a table - the greater variety in kind and size, the better. Players have two minutes in which to glance at the objects. At the end of that period of time the objects are removed or a cover is thrown over them. Each player lists all the articles he remembers, and the person with the highest number of articles is the winner.

Touch

Objects may be placed in a paper bag and each player allowed to feel in the bag to identify the objects. He then lists all those he can remember or identify. Some of the things that might be included are: key, clothes pins, marbles, chalk, candles, rubber band, safety pin, spool, pen, pencil, nut and bolt, button, ring, and sponge. (Pencils and slips of paper should be provided for these games.)

NOTHING BUT THE TRUTH

Guests form a circle, girls and men alternating. "It" in the center swings around unexpectedly and points to somebody in the ring and cries, "Who did it?". The player must immediately notice whether "It" is pointing with his right hand or left hand. If with his right, he must say "I cannot tell a lie, so and so did it" - mentioning the player who stands on his right. If the left hand is pointing, he must blame the whole thing on his left-hand neighbor. In any case, he must act before "It" counts ten.

KITCHEN SOUNDS

An operator in this game should stand behind a screen or a half-open door. The guests are asked to identify and write down the kitchen sounds which they hear. Variety can be achieved with a little ingenuity and some sounds will be difficult to guess. Eggs being beaten, water running, ice clinking, flour being sifted, are examples of sounds which make entertaining competition.

SIX AND CIRCLE

Draw a circle clockwise on the floor with your right foot. Draw a six in the air with your right hand. Do them together.

ALL KEYED UP -- an ice-breaker and mixer

Everyone is seated in a circle, with the person who is "it" being without a seat. In his left hand, "it" holds a bunch of keys or some similar object that will make a noise when dropped. He takes someone by the hand around inside the circle with him and as each person is "picked up", he adds another. After several players are in the line, the leader drops the keys and all run for the vacant seats. The one left without a seat picks up the keys and starts the line again.

LOVERS KNOT - (String game)

Provide a forty-inch piece of string for each player. Have a few assistants to help tie up the couples. Divide the players as they arrive into couples. First handcuff the girl by tying an end of her string to each wrist. Then, tie one end of her partner's string to his right wrist, loop the other end of her partner's string within her string and tie it to his other wrist, making two complete links. The game is for the partners to get apart without breaking or untying the strings. The trick is simply to slip the loop of one of the strings between the wrist and the loop of string tied around the other's wrist and over the hand. This leaves the strings tied as before, but the partners are separated.

INTRODUCTION GAME

First person says, "Hello everybody, my name is Jane." The second person says, "Hello, Jane, my name is Sue." The third person says, "Hello, Jane and Sue, my name is Jim". In this way everyone greets each person before him by name, and gives his own name.

WUNJERSTOOD

As people come in the door they are given cards and pencils with these letters written on the cards: WUNJERSTOOD. They are carefully told to unscramble the letters to make "just one word". It takes a while to catch on that the letters will spell "JUST ONE WORD".

MY AUNT SALLY WENT TO CHICAGO

Select about five people to come up front to participate in this stunt. The leader begins by telling them that each action started by the leader during the course of the game is continued for the rest of the game -- each person turning to his or her neighbor and repeating in turn what the leader says and does.

The leader turns to the first player and says, "My Aunt Sally has just come back from Chicago and guess what she brought me?" - The second player says, "No, what?" And the leader says, "A pencil sharpener.", and begins making that motion with his right hand. When this has been repeated the rounds, he adds various other things, and motions to go with them such as:

An electric milker	(milking motion)
Some bubble gum	(chew and blow)
A new hat	(nod head up and down)
Some gum boots	(slide feet)
A spring seat	(bounce up and down)
A cuckoo clock	(sing out "cuckoo")

JACK AND JILL

Players are seated in a small circle which has one opening. The first player in the circle is called Jack, the second player, Jill, and from there on players are numbered from one up around the circle. The one having the largest number is seated farthest from Jack. The game begins with the person with the largest number calling on any other number or Jack or Jill. For example, he might say, "12 calls on 2", or "12 calls Jack". The person called on must then answer immediately by giving first his own number then calling another one. This continues until someone fails to answer promptly or speaks out of turn, whereupon the one who made the mistake takes the last seat in the circle, and everyone sitting below him moves up one. When a player moves, he takes the number of the new seat he sits in. The object, of course, is to move up to be Jack or Jill and stay there.

PERSONALITIES

Players are divided into several small groups and seated in different parts of the room. Each group sends out one representative who leaves the room with representatives from other groups. Among themselves they select a famous person, living or dead, and when they come into the room, each goes to any group but his own. Members of the group then ask all kinds of questions that can be answered by "yes" and "no" and the first group to finally determine the personality decided upon, is the winner.

PING PONG SOCCER

About 15 to 20 people sit in a close circle, chair to chair. The person who is "it" stands in the middle with a ping pong ball and swatter. He swats the ball along the floor at any of the players. If the ball rolls out under anyone's chair, that person is "it". However, any player may kick the ball in another direction. If the ball bounces over anyone's head and out of the circle, the one who kicked it is "it".

SONG CLAPPING RHYTHM

Each group gets in a small group and selects a song which has a definite rhythm. The first group then claps out the rhythm of the song they have selected, and other groups vie with each other to see if they can guess it first. Then the next group claps out a song, and so on around to all the groups. If the correct song is guessed right the first time, it counts 5 for the team that guessed, 3 points if it takes two guesses, and just 1 point if it takes longer than that.

WHO EATS THE GUM DROP?

Any number of people can play this. The materials you'll need for it are a cup of flour, a knife and a gum drop. Pack the cup tightly with flour. Then turn the cup over on a plate and lift it so that the flour remains in a mound. Place a gum drop carefully on top of this, and a knife across the edge of the plate.

One by one the players take turns cutting a slice of flour from the mound. The one who is responsible for the collapse of the mound and fall of the gum drop must eat the candy without using his hands.

THE MODEL

Have a girl enter the room wearing many items of clothing and accessories ---- Jacket, rubbers, gloves, bracelets, collars, etc. Tell the group to observe her closely.

After parading around the room as a model would, she leaves. Then ask the guests to list all the items of clothing and jewelry she was wearing. Score one point for each correct item and subtract one for each error.

PAINLESS PARTNERS

In order to make choosing partners a merry affair, free from embarassment, give each man two pieces of colored paper numbered alike. The ladies should be sent to another room and an old sheet decorated for the occasion is hung in the doorway. Have an opening just large enough for a hand to pass through.

Each lady, in turn, puts her hand through the opening; each man chooses a hand, and places one of his colored numbered papers in her hand. When the curtain or sheet is lifted, numbers are matched for partners.

WALKING THE WALL

The walls are two parallel tapes thumb tacked across the floor. Two people compete at one time to see which one can walk backwards along the tape in the shortest time. The winner then races with another one of the competing group until all in the relay have been used. There must be a judge to disqualify any contestant who falls off the wall.

CHARACTER IDENTIFICATION CHARADES

Give each person a numbered identification card and a slip of paper bearing the name of a character in fact or fiction. The idea is to portray this character for the others to guess. Allow a short time for people to collect their thoughts, as well as such properties as can be readily found about the house.

Then for a certain length of time everyone must go about silently interpreting his or her character and at the same time trying to guess whom everyone else is representing. Guesses are to be jotted down against the numbers on a card provided for that purpose. Choose characters that are not too easy to guess and not too hard.

A MURPHEY RELAY

Arrange potatoes as for an ordinary potato race, with not more than six in each line. Give each contestant a length of ribbon about $\frac{1}{4}$ in. wide and 18 inches long. The potatoes must be picked up by slipping the ribbon under them, lifted in this ribbon sling and carried to their destination with one hand only. Failure requires starting all over.

DROP THE BALLOON

It has two balloons. He drops one behind person and puts other between his knees. The one who picks up dropped balloon places it between his knees and gives chase. It gets back to place vacant by chaser or gets caught. The chaser becomes it.

HUNTER, RABBIT, GUN

Hunter - hand shading eyes, rabbit - fingers up at side of head for ears, gun - finger on each hand pointed like a gun. Each group decides what they will do. On count 1-2-3 Go, 2 groups face each other. All on one side do the same action. Hunter wins over gun, gun over rabbit, and rabbit over man.

MAN, CRAB, MONKEY

Name each player on the team in turn -- Man, crab, monkey. The man runs to the goal and back. The crab walks backward both ways. The monkey runs on all four both ways.

KING AND QUEEN OF THE WIND

The girls are lined up in one line, boys in a line opposite them. On a signal the girls take a deep breath and start counting. They continue to count until they have to take another breath. The last one to stop counting is the winner and becomes Queen of the Wind. The boys now try and the winner becomes King of the Wind. Queen and King then try to see which reigns supreme.

PIG

All cards are dealt even if some players have more cards than others. The object of the game is to obtain four cards of any one number. For example, four 5's, four 7's, etc. As soon as the cards are sorted in the players' hands each player takes a card from his hand and passes it face down along the table to the player at his left. All do this at once. The players continue drawing and passing cards in this way until one player succeeds in getting four cards of the same number. Whoever does this, quietly puts his finger to his nose and may with the other hand continue passing cards. As soon as the other players observe that one player has his finger to his nose, they do the same thing. The last player getting his finger to his nose is the pig. When a player becomes a pig three times, he is a hog and anyone who speaks to him becomes a hog. (Flinch cards are best.)

ANIMAL

Each player adopts the name of an animal. The entire pack is dealt even if it gives some players more cards than others. Each player without looking at his cards, places them face down in a pile in front of him. At a signal all players turn their top cards face up in front of the other piles. If two or more cards have the same number, the player who calls the other person's name first gets that player's pile of cards which are face up, the object being to get the largest number of cards. As an acquaintance game, players use their own name instead of taking an animal name.

PIT

Use the same number of grains as there are players. Deal the cards until each player has nine cards. Players sort cards as quickly as possible and decide mentally which article they will corner. The dealer then calls, "The pit is open!" from which moment every player begins without waiting for turn to trade from one to four cards at a time with any of the players. This trading is done as quickly and as often as possible. A player trades cards he does not want, hoping he will get in exchange cards of the kind he wants to corner. How to trade:

Take from your hand cards (all of the same kind) which you wish to exchange, and holding these cards up, call rapidly and loudly, "Trade 1-1-1" or "2-2-2", etc., continuing to call until someone exchanges with you. Whoever wishes to change this number of cards with you must call in return "1-1-1", etc. Take the card from the person giving you an equal number for what you are exchanging. Do not show the cards in trading. Keep on trading with everybody and anybody until you secure a corner of nine cards of a kind, when you call "corner on wheat!", or whatever it may be, and you score the number represented on the card. (Pit is published by Parker Bros., Salem, Mass.)

HEARTS

(With small blocks or cubes of sugar.) The equipment consists of 6, 1/2 inch cubes with the word "hearts" printed on each cube (one letter to each side of the cube). Players are seated in a circle. Each player in his turn is given an opportunity to roll out the six cubes at once. The scoring is done by the letters that appear face upward.

Five points are allowed for H-E, 10 points for H-E-A, 15 points for H-E-A-R, 20 points for H-E-A-R-T, and 25 points for H-E-A-R-T-S. If three H's appear in one throw, the player loses all of his score and has to start anew. One hundred points (100) constitute a game.

WHIRR

Write all the words you can think of that start with W and end with R. Score one point for every two words.

MODELING

Each guest is given a stick of gum, a stiff white card, and two toothpicks. After the clay is reduced to the proper consistency for molding, each proceeds to work out in an allotted time some likeness to his or her fancy, or the leader may designate what is to be modeled.

PHOTO GALLERY

The group is divided into couples and each one is provided with a pencil and a piece of plain wrapping paper about two feet square. Each draws a shadow picture profile of his or her partner. After a definite time, the "photos" are portrayed and everyone guesses who it represents.

ORIGINALITY

Each group is given a definite time to work out an original stunt, song or yell. These are then given before the entire group.

SHOT PUT

Each entrant stands on a chair and tries to drop ten beans, one at a time, into a glass jar placed on the floor. Use dried beans and a quart jar or milk bottle. Winner is one who gets most beans in jar.

BLOWING THE CANDLE

Blindfold player. Place lighted candle on table. Have blindfolded player take three steps backward from table, turn three times, take three steps forward and blow out candle.

OLFACTORY CONTEST

Twenty small bottles containing different odors constitute the necessary equipment. Suggestions are:

Alcohol
Anise
Ammonia
Asafoetida
Wintergreen
Bay rum
Camphor
Cinnamon
Cod liver oil
Ether
Gasoline
Lemon
Onion
Rose water
Peppermint
Turpentine
Vanilla

Each bottle is numbered from 1 to 20 and a list of each is kept by the leader. The players are to smell each bottle and write down their guess.

Variation: Various kinds of products such as wheat, rice, beans, flour, salt, sugar, etc. sewed in small bags and have players tell by feeling what is in each bag.

SANTA CLAUS IS COMING

This is a catch game. The leader starts the game off by turning to his righthand neighbor and saying, "Santa Claus is coming". The neighbor asks, "What's he going to bring you?" The leader then names some article which he is touching with his hand at the moment such as "ring", "shirt", or "chair". The next player turns to his neighbor and does the same thing. If he fails to name something he is touching, he must sit on the floor until he catches on. This is very simple, but it is surprising how few people catch on at first because they are so busy trying out more difficult theories.

The game may be changed to fit the theme of the party or season of the year, for example, "St. Pat's Coming", or "Cupid's Coming".

HOLD UP

Players are seated in small circle -- one of them is "it". He starts the game by calling on anyone else in the circle who immediately claps both hands over his own ears. The person on his right must place his left hand over his left ear and the one on his left must place his right hand over his right ear. The person who is "it" decides which was the last one to get in the correct position and that person is then eliminated, stands behind his own chair, and is the next to call someone's name.

SLIPPER SLAP OR GRANDFATHER'S SHOE

Players stand in a circle, shoulder to shoulder with "it" in the center. The players in the circle hold their hands behind their backs and pass a swatter from one to another. "It" tries to catch someone with it. As often as possible when "its" back is turned to the player with the swatter, the player swings the swatter over his shoulder and swats "it" on the back. Before "it" can turn around the swatter is put back in circulation as before. When a player is caught red-handed with the swatter, he becomes "it".

DONKEY AND FIDDLER

Players all stand in small circle, with someone to be "it" in the middle. "It" starts by confronting someone mimicing either a donkey (wiggle hands at ears), or a fiddle (play violin ardently). The player confronted must do the opposite action or take "its" place. The best idea is to stand in front of one person and change action from donkey to fiddling rapidly.

MYSTIC STEPS

This is a mystery game with two people in cahoots to begin with. One leaves the room and those remaining decide on some object. The accomplice returns to the room and watches his friend closely to note how many steps he takes in the circle. If he takes three steps, then he'll know that the third object he names will be the one chosen. Each time, the one who stays in the room always takes as many steps as objects he will name before mentioning the correct one.

SETTING UP EXERCISE

A relaxation stunt. Repeat a number of times increasing speed with each repetition. Players follow directions.

Hands on your hips, hand on your knees.
Put them behind you if you please.
Touch your shoulders, touch your nose,
Touch your knees and touch your toes.
Now you raise them up on high
And let your fingers swiftly fly
Then hold them out in front of you
While you clap -- one and two.
Then touch your shoulders, next your face
Raise them high as before
While you clap them, 1, 2, 3, 4.

HOT POTATO

This is a fast and furious game which can be played as strenuously as one desires without damage to rugs and furniture. Seat players in a circle -- keeping circle of chairs compact. If there are more than 25, start 2 games. Select one to serve as "it" and place him in the center of the circle. The players toss a handkerchief from one to another, across and around the circle. "It" attempts to catch the handkerchief and if he succeeds, the player who touched it last becomes "it". Keep urging the players to get rid of the handkerchief quickly and keep it flying.

CONSECUTIVE NUMBER RELAY

A set of similarly numbered cards, shuffled, is handed to each line. The first person takes out cards numbered one. The second person number two, and passes the cards on. The one holding up the consecutive numbers first, wins.

CARD PASSING RELAY

Give the first player of each team four playing cards. At a signal the first player sticks a card between each of the five fingers of the second player's hand. When completed the second player then transfers them one at a time between the fingers of the third player's left hand. Continue until the last players hold the cards.

WHO AM I?

In this game one person goes out and decides upon a character to personify, then returns and acts the character until it is guessed. The person who guesses whom he is impersonating has the next opportunity to act. This is a simple form of dramatic play. Little children may have to be coached or special allowance may be made for them so that they get a chance to personify characters.

TELL-TALE-PROVERB

Each person selects a proverb. When called upon, each one in turn acts out his proverb in pantomine until the others guess it. The person who guesses the proverb acts next.

HANGMAN

This is a good game to use before many arrive. Players play by twos. Leader takes paper and pencil and writes on paper a word, but leaves spaces for most of the letters except the end letters and one in the middle. Example -- W--a----l. The other player is to guess the letters to be put in the spaces. For each wrong letter the leader draws a part of a man to be hung. Example: Five is the noose and means that player has lost and must be guesser again. If guesser gets the word spelled without being hung, he gets to be the hangman.

GUGGENHEIMER

	Trees	Auto	Cities	Countries	Birds	Etc.
S						
M	Maple					
I				Italy		
T						
H						

Fill in the spaces with a word under the top heading and beginning with side letter. All start and quit at same time. Then read results and one who has most different names wins. Any four or five letter word can be used for the side.

RHUBARB RACE

Tie several persons together in a bunch -- tell them they are a bunch of rhubarb. Line up several "bunches of rhubarb" and have them run to a mark. Don't make the distance very far!

AN AQUATIC RACE

Provide each contestant with a tin cup full of water. Stand contestants in a row, and tell them they must hop to a given line, on their right foot, and back again on their left. The one whose cup contains the most water when they return to the starting line, wins the race.

SLAP JACK

The players stand in a circle, clasping hands. One player runs around the outside of the circle and tags another as he runs. The player tagged immediately leaves his place and runs in the opposite direction. The object of both runners is to get back first to the vacant place. Whoever succeeds, wins, and remains in that place, the one left out becoming runner the next time. This is sometimes varied by having the players bow, shake hands as they meet and say "Good morning: good morning: good morning!"

PEANUT PASS

Each player weaves his fingers into the fingers of his neighbor. They must not unclasp hands throughout the game. At a signal the leader picks up the peanuts one at a time, and passes them down the lines as rapidly as possible, the last player putting them on the chair beside him. If a peanut is dropped it must be picked up without any unclasping of hands. The team which first passes all its peanuts down and back wins the relay.

The game may be played with clothespins, small stones, or sticks. It may be made difficult by having the players cross their arms before weaving their fingers together.

HEARTS COLLECTED

A good mixer game for your group is to give them each five small hearts. Tell them to stir about and talk to as many persons as possible. If they can get them to answer a question with "yes" or "no" they must give that person one heart. If, on the other hand, they succeed in asking a question so that they get the answer "yes" or "no" they collect one heart. The object is to secure as many hearts as possible.

AFFINITIES

If you want couples for any reason for supper, for a game or a dance, here is an excellent way to mix them. Hand out slips to the girls with half of a "pair of affinities" on them. The boys get the other half, and the search for affinities begins. Here are some well known affinities:

cup and saucer
soap and water
needle and thread
ham and eggs
cash and carry
stars and stripes
thunder and lightning
salt and pepper
lock and key
day and night
comb and brush
paper and pencil

ALPHABETICAL COMPLIMENTS

You will want a few quieter ones, too. Get your group in a circle and try "Alphabetical Compliments". Each person is given one letter of the alphabet and he must use that letter to begin three words descriptive of the person on his left, as he introduces him or her. For instance if you were given the letter "A", and Mr. Jones sat on your left you would say: "This is Mr. Jones. He is animated, active and ardent." Or, if the letter were "C", you might say: "Friends, let me introduce Miss Jones. She is cute, clever and cautious." Or, if it were "J": "Here, folks, is jolly, judicial, Junior Jones."

Don't ever neglect the old charades! Divide your group, and let each division decide on what it is going to represent. Each syllable is acted out with a final one for the entire word. Here are some suggestions.

Alternate:	Al-turn-ate
Galveston:	Gal-vest-on
Ingratiate:	In-gray-she-ate
Sausage:	Saws-age
Bologne:	Below-knee
Aeroplane:	Air-plain

Pin up pictures of National figures in the Farmers Union. Number them and let each person have a pencil and a piece of paper to write the identities and official positions. It's amazing how much you find out you don't know!

Try the same thing with events of the past year, giving a clue to the happening on each picture. Oh, my!

PEANUT PASS

The person who is "It" is called the "spotter" and stands in the middle of the circle, while a peanut is passed along the line. If the spotter thinks he knows who is holding the peanut, he challenges him. If he is right he gets the peanut and the person he caught becomes the spotter. If wrong, the one holding the peanut may eat it and another one is passed along.

LAST LETTER

Someone starts a word that has to do with the hike. Suppose he chose "fire". He begins by giving the letter "F". The next adds any letter he wishes as long as he has a word in mind. Suppose he gave "i". The next person to his left might be thinking of the same word and might add "r". But this would complete a word "fir" and this you want to avoid doing. So he might give the letter "s" -- and the next player must be careful not to add "t" to finish the word. Anyone completing a word or failing to add a letter, or adding one without a word in mind is out.

SPRING BEAUTIES

One group asked each member to bring an old hat in a bag. After the regular meeting all the packages were laid on a big table and everyone took one. Then the lights were turned out and everyone put on his new headgear. When the lights were put on again the effects secured were surprising. If you want to add to this idea, provide make-up for your guests and have them change their faces as much as possible to match their new "chappeaux". The result will be sideaches from laughter, I'll wager you that!

TOUCH AND RUN

All stand with their left hands in toward the center of the circle. Leader starts out running around the circle grabbing a hand. The person whose hand he grabs runs with him, and grabs another hand. When several are running, the whistle blows and all scramble for places, the one left being "it".

FIRE IN THE MOUNTAIN

A double circle, facing in. "It" stands in center. He says "Fire in the mountain - run, men run!" The outer circle run aound and the inner circle stand still, while "It" claps his hands. He stops suddenly and runs to stand ahead of someone in the circle. Immediately all runners try to get ahead of someone in the circle. The one who doesn't succeed is "It" and the game repeats.

CONTRABAND

Couples lock arms. One boy and girl start the game as runner and catcher. The girl runs in and out among the couples, trying to get hold of some boy's arm. If she succeeds in doing so, the girl on the other side becomes the runner. The couples try to keep away from the runner. If the girl is caught she chases the boy, who seeks safety by catching the arm of a girl, where at her partner becomes the runner.

SKUNK TAG

Here is a game from the Sioux Indians. Each player holds his nose with one hand, holds up one foot with the other hand. As long as he holds this position he cannot be tagged, but if he lets go with either hand he can be tagged.

RING RACE

Here is a strenuous game for you! A circle is formed, all players facing in one direction, several yards being left between players. At the signal, all start running, each attempting to tag the person ahead of him. Everyone tagged drops out, and the race continues until only the winner remains.

BUCKET TAG

A bucket is placed on the ground, three feet ahead of a player. About fifteen feet behind here is the safety line. The players line up behind the player who has a soft ball. She tosses the ball at the bucket. If it goes in, she dashes to recover it and throw it at the players who are running toward the safety zone. Anyone hit must be "It" for next time.

TOSS CAT

The striker stands within a 6-foot circle, holding a stick, while the others form a ring around him. The server (one of the persons from the circle) tosses the ball at the batter, who tries to bat it outside of the circle of players. If he succeeds it counts a point for him. If anyone in the circle catches it, he must toss it back. If it falls within the circle, the batter is out.

PAPER AND PENCIL GAMES

WORDS AND THINGS

Equipment: Paper and pencils. For a party, program charts should be prepared in advance.

Any word of about six letters is announced or chosen, and each player makes himself a chart by printing the letters of this word in a column down the left side of a sheet of paper, then on the right side in reverse order.

If the word "parted" is used, for example, the chart will look like this ---

P	D
A	E
R	T
T	R
E	A
D	P

The object of this game is to fill the space in the lines between these letters. The first line requires a word that starts with "P" and ends with "D", as "pattered" or "proceeded". The second line requires a word starting with "A" and ending with "E", and so on.

The players should use the longest word they can think of, because one point is scored for every letter added by the player.

INITIAL FORTUNES

Equipment needed: Paper and pencils.

Each player writes his initials at the top of the page. The papers are collected and passed out so that no one gets his own. Using the initials each person answers the following questions as the leader reads them aloud. Suppose the initials were "H.H.", the answers might be like this:

1. Of what does he or she remind you?
    A. Happy Humbug
2. How old does he or she look?
    A. Half (a) Hundred
3. What can he or she do best?
    A. Hunt Hares
4. What is his or her chief wickedness?
    A. Hiding Hats
5. What is his or her chief hobby?
    A. Hiking Home
6. What will his or her work be?
    A. Hiring Helpers

The papers are returned to the owners and each in turn reads his fortune aloud.

PIE QUIZ

1.	What is the ridicule pie?	Raspberry
2.	What is Eve's pie?	Apple
3.	What is the green "Love Apple"?	Green Tomato
4.	What pie is a fine cloth?	Chiffon
5.	What pie moves slowly in winter?	Molasses
6.	What pie cackles?	Chicken
7.	What pie is an electric term?	Currant
8.	What pie is a charming young woman?	Peach
9.	What you do to an undesirable bug?	Squash
10.	Cotton tail pie	Rabbit
11.	What berry pie is a barnyard fowl?	Gooseberry
12.	A pie made famous by a naughty small boy	Cherry
13.	A sour citrus fruit and a Marine Organism	Lemon Sponge
14.	A slang term for heads	Coconut
15.	A berry that is red when it is green	Blackberry
16.	Hawaii is famous for it	Pineapple
17.	A term for a certain type of red head	Carrot
18.	A pie called a cake made of a dairy product	Cheesecake
19.	A cream product named for a New England City	Boston Cream
20.	Silk worms eat the leaves	Mulberry
21.	Famous at Halloween	Pumpkin
22.	Hash	Mincemeat
23.	A pie made from a brown tropical bean and the top of a pan of milk	Chocolate Cream

HOW BIG

Equipment needed: Paper and pencil.

Ask the players to draw the following without measuring:

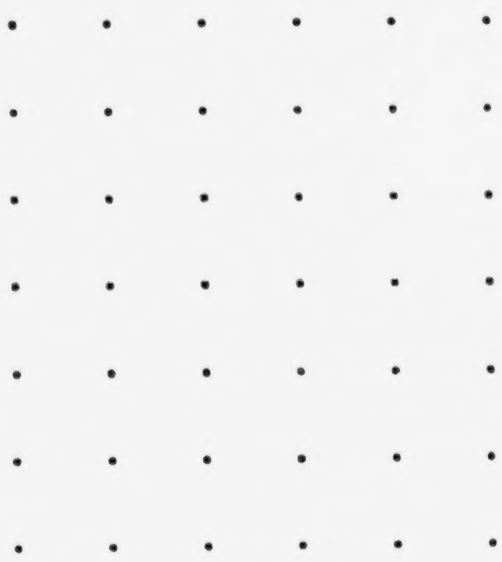
1. A line 2 inches long
2. A line the length of an average common pin.
3. A line the length of a standard cigar.
4. A rectangle the size of a standard playing card.
5. A circle the size of a penny.
6. A circle the size of a 50 cent piece.
7. A line the length of your foot.
8. A line the length of the pencil you hold up.
9. A rectangle the size of a Washington five-cent stamp.
10. A circle the size of an electrical outlet.

The most accurate draftsman wins.

DOTS AND LINES

Equipment needed: Paper and pencils. For a program, papers with dots should be prepared in advance.

Each two players have a sheet of paper with a square made of rows of dots. The players take turns drawing lines across or up and down to connect any two dots.



NOTE: The object of the game is to complete a square and to prevent the partner from completing a square. Each time a player succeeds in drawing the fourth line of a square, he may put his initials in it and take another turn.

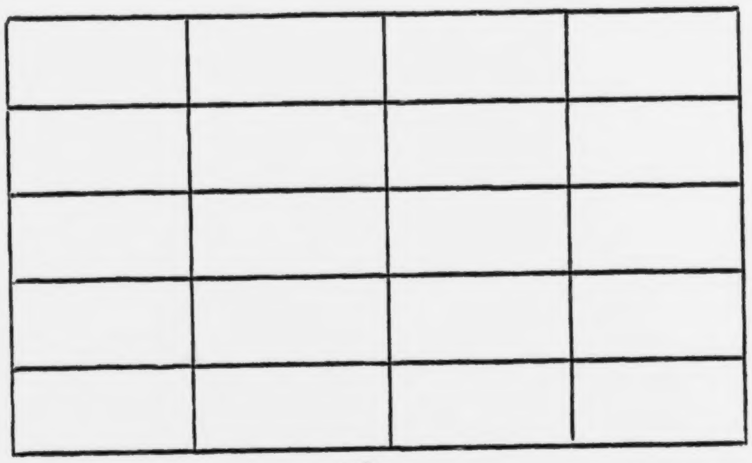
STOCK EXCHANGE

Equipment needed: Paper and pencils. For use in a meeting, charts should be prepared in advance.

Each player has a chart like the diagram. The players take turns choosing a letter of the alphabet. As each calls his selection everyone writes that letter in any one of the squares in his chart. The game continues until 25 letters have been selected.

A player may choose a letter that has been given before if he wishes to do so. The object of the game is to put the letters into the places in such a way that they will spell words in both vertical and horizontal rows. A letter may not be changed to another place when it has once been written down, so it will seldom happen that all the letter combinations will form words.

A 5-letter word scores five points; a 4-letter word, 3 points; a 3-letter word, 1 point. Proper names and words of less than three letters are not counted, nor words within longer words (as "eat" and "eats" from "meats"). Words may be counted in both horizontal and vertical rows.



A HUNT IN THE FOREST

By Willis N. Bugbee

The following stunt is good for camp or anywhere, and is a test of one's knowledge of trees in various parts of the world.

The Director places various articles about the room or rooms in odd places and corners, each article or group of articles accompanied by a number. The numbered articles should not be placed in consecutive order, making it too easy for the contestants. No.1 may be on the mantel shelf. No. 2 on the radio, No. 3 on the bookcase, etc.

The contestants are given paper and pencils and all set to work at a given signal, writing down the names of trees represented by the various articles, and keeping the answers in consecutive order.

The scoring may be done on the basis of correct answers and also, if desired, on the dexterity of the contestant.

If prizes are offered, the first correct sheet handed in would be the winner. The next correct sheet would receive second prize, and so on. Other sheets would be scored 4 points for each correct answer on the basis of 100 points for the complete sheet. If the complete list is not desired, then the number of points for each item will be in proportion.

Here is the list of articles with the answers:

		Trees
1.	The picture of a bathing beach	Beech
2.	Small heap of ashes in a tray	Ash
3.	Toy dog on a small piece of wood	Dogwood
4.	A beautiful young woman	Peach
5.	Drawing of hand with palm up	Palm
6.	Small piece of fur from a garment	Fir
7.	A blank will form with a large letter O	Willow
8.	A piece of garment showing portion of hem, and a small lock	Hemlock
9.	Picture of a wall with a bolt and nut on top of it	Walnut
10.	Picture of a very spruce young man cut from a fashion plate	Spruce
11.	A pair of gloves	Pear
12.	A large letter U	Yew
13.	Cotton yarn wound around a piece of broom handle	Cottonwood
14.	Two rabbit paws or paws of other animals, or pictures of paws	Paw Paw
15.	A fish (bass) on a piece of wood	Basswood
16.	A pea or opened pod with peas inside and a small can	Pecan
17.	Calendar of May, and a pill	Maple
18.	A button and a chip of wood	Buttonwood
19.	A picture or drawing of two lips	Tulip
20.	A small chest or box, and a metal nut	Chestnut
21.	Calendar for June, and a toy cat	Juniper
22.	A piece of plaster	Lime
23.	A ball, and a picture of Uncle Sam	Balsam
24.	A toy or picture of donkey, and a writing pen	Aspen
25.	A small carpenter's plane	Plane

A written contest wherein the blank spaces are to be filled in with the names of flowers, fruits, trees, plants or vegetables:

"(Rosemary) was the maiden fair
(Sweet William) was the lover
Their path was full of (tangleweed)
It did not run through (clover)

(Sweet William) swore he'd (pine) away
If she should answer "no",
And then he up and kissed her
Beneath the (mistletoe).

Her (poppy) was a tyrant,
Who had a (mint) of gold --
An awful old (snapdragon)
To make your blood run cold.

With temper hot as (pepper grass)
His daughter's heart he wrung;
With words both harsh and bitter,
He bid the boy begone.

She cried "Oh cruel (poppy),
You'll surely (rue) the day!
Haste my own (Sweet William)
And (lettuce) fly away!"

But papa fixed the romance;
He squelched their slightest hope;
He put her in a dungeon,
And now they (cantaloupe)."

SCRAMBLED NAMES

Have each person write his name on a card. The committee then collects the cards and while another game is going on, scramble the letters of the names around -- as Tom Brown would appear something like Omt Worbn. The cards are then handed out and each person tries to unscramble the card that he has gotten and pin it on the right person.

SCRAMBLED PROVERBS

Hand out slips of paper having mixed proverbs on them and see who can get them straightened out quickest -- Like this -- Kame Ahy Hweli Eth Usn Heisns -- Make hay while the sun shines.

SHOPPING

The player who is "It" stops before anyone in the circle and says "I am going shopping in _____ (naming any town). The person addressed must immediately name three articles that he might have bought while shopping, and all of them must begin with the same letter as the name of the town given does -- as, if the town was Denver, the articles might be "doughnuts, dominoes, dogs" --before the traveler counts ten. If he fails to do so he becomes "It".

AN ARBOR DAY QUIZ

What kind of a tree --

Is the best dressed?	Spruce
Have we on our hands?	Palm
Is always longing?	Pine
Is two of a kind?	Pear
Is an insect?	Locust
Is near the ocean?	Beach
Would chase a cat?	Dogwood
Would substitue for silk in stockings?	Cottonwood

ROLL CALL ANSWERS - JUST FOR FUN

April fooling should come in for some share of attention, so why not have some conundrums asked for something for everyone to do? Hand out slips with these riddles on --

On which side of a church would a Cypress tree grow?
ANS. The outside.

Why is a caterpillar like a hot biscuit?
ANS. It makes the butter fly.

Why does an Indian wear feathers in his hair?
ANS. To keep his wig warm.

Why is the nose in the middle of your face?
ANS. It's the scenter.

What kind of hen lays the longest?
ANS. A dead one.

What is the difference between a new penny and an old dime?
ANS. Nine cents.

Windsor
4684 A
Round Dance

JIFFY MIXER

STARTING POSITION: Butterfly position, man's back toward center of hall.

FOOTWORK: Opposite throughout the dance, steps described are for the man.

INTRODUCTION

MEASURES:

1-4 WAIT; WAIT; BALANCE APART, TOUCH; BALANCE TOGETHER, TOUCH;
Wait 2 measures; balance backward toward center of hall on left foot, touch right toe beside left foot; balance forward toward wall and partner on right foot, touch left toe beside right foot.

DANCE

1-4 HEEL, TOE; HEEL, TOE; SIDE, CLOSE: SIDE, TOUCH;
In Butterfly position, strike left heel to floor forward and toward left side, touch left toe beside right foot; repeat; step to left side in line of direction on left foot, close right foot to left taking weight on right; step again to left side in line of direction on left foot, touch right toe to floor beside left foot keeping weight on left;

5-8 HEEL, TOE; HEEL, TOE; SIDE, CLOSE; SIDE, TOUCH;
Repeat action of Measures 1-5 starting right foot and moving in right line of direction;

9-12 CHUG, CLAP; CHUG, CLAP; CHUG, CLAP; CHUG, CLAP;
Releasing hands, partners do four "Chugs" away from each other with weight on both feet, man moving backward toward center of hall and woman moving backward toward wall, clapping hands on the upbeat of the music following each Chug;

13-16 WALK TO THE RIGHT, -; TWO, -; THREE, -; FOUR, - (to Butterfly);
Start left foot and take four slow, swaggering steps forward and diagonal to right, progressing to new partner, ending in Butterfly position, man's back toward center of hall, ready to repeat the dance;

PERFORM ENTIRE ROUTINE FOR A TOTAL OF EIGHT TIMES ENDING WITH NEW PARTNERS BOWING AT THE FINISH OF THE EIGHTH SEQUENCE.

Note: "Jiffy Maker" is also enjoyable to dance, especially for youngsters, in a single circle, all facing in with hands joined, all using the same footwork (starting with left foot), but not progressing to a new partner with each cycle of the dance.

Grenn
14028

WHITE SILVER SANDS MIXER

POSITION: Open, facing Line of Direction

FOOTWORK: Opposite throughout, Directions for man.

MEASURES:

1 - 4 WALK, 2; 3, TURNAROUND; BACK UP, 2; 3, 4;
In open position walk four steps forward in line of direction doing an about face turning in toward partner on fourth step; still travelling in line of direction walk backwards four steps.

5 - 8 WALK, 2; 3, TURNAROUND; BACKUP, 2; 3, 4;
Repeat above in right line of direction.

9 - 12 BALANCE AWAY; BALANCE TOGETHER; BALANCE AWAY; BALANCE TOGETHER
In open position facing line of direction you can do any one of three different types of balance steps depending upon ability of dancers... (1) step to side on left, touch right toe to instep of left foot, or (2) step to side on left, close right to left, step in place on left, or (3) Pas de bas...step to side on left/step on ball of right foot in front of left, step in place on left.
Repeat above to man's right toward partner.
Repeat all of above.

13 - 16 TURNAWAY, 2; 3, 4; BALANCE, Left; BALANCE, Right:
Man turns away from partner to his left and in four steps walks in a small circle to take a new partner (woman who was behind his partner) Woman turns right and moves forward to man ahead; face new partner and take butterfly position (with both hands joined and extended to side) say "Howdy" and balance to man's left and then to man's right using either (1) side, touch; side, touch; (2) side close, step; side/close, step; or (3) backward Pas de bas in which you step side on left/step on ball of right foot in behind left, step in place on left; side on right/ step on ball of left foot in behind right, step in place on right.

REPEAT...

RIJPE GERST
("Ripe Barley")

Folkraft 1522x45B

FORMATION: Double Circle....STARTING POSITION: Partners facing, man's back to center.

Measures	MUSIC AA
1 - 2	PARTNERS CLAP BOTH hands together (count 1), CLAP OWN HANDS (count 2), PARTNERS CLAP RIGHT hands together (count 3), CLAP OWN HANDS (count 4), PARTNERS CLAP LEFT HANDS together (count 5), CLAP OWN HANDS (count 6), PARTNERS CLAP BOTH hands together (count 7), CLAP OWN HANDS (count 8),
3 - 4	Bending slightly at waist, PARTNERS CLAP alternate hands starting with right, a total of 8 times imitating motion of a sickle mowing the barley.
5 - 8	REPEAT pattern of measures 1 - 4.
	MUSIC BBBB
9	Hands on hips, move away from partner with a STEP-CLOSE* STEP-CLOSE SIDEWARD RIGHT.
10	THREE STAMPS (right, left, right) IN PLACE (counts 1-2-3), PAUSE (count 4)
11 - 12	REPEAT pattern of Measures 9 - 10 reversing direction and foot work TO PLACE.
13 - 16	RIGHT ELBOW SWING with partner turning clockwise with 16 running steps.
17 - 24	REPEAT pattern of measures 9 - 16 reversing direction and footwork, starting sideward left and with left elbow swing. At the end each MAN move to RIGHT to meet a NEW PARTNER.

* STEP - CLOSE RIGHT: Step on right foot (count 1), close and step on left foot beside right (count 2). Repeat, reversing footwork, for step - close left.

EINS, ZWEI, DREI
(One, Two, Three)

Folkraft 1522x45A
FORMATION: Single circle of an even number of couples numbered 1,2,1,2,etc., each girl on partner's right.

Measures	MUSIC AA
1 - 2	COUPLES NO. 1 FORWARD with a step-step-close*, CLAPPING hands by brushing them vertically like cymbals (counts 1 - 3), PAUSE (count 4).
3 - 4	REPEAT pattern of measure 1-2 BACKWARDS TO PLACE.
5 - 6	Turning to face and joining both hands with partner, COUPLES NO. 1 take FOUR SLIDES SIDEWARD TOWARD CENTER starting with boy's left and girl's right foot.
7 - 8	REPEAT pattern of measure 5 - 6, reversing direction and footwork, to PLACE.
9 - 16	COUPLES NO. 2 THE SAME: Repeat pattern of measures 1 - 8.

MUSIC BB

17	Boy TURN and touch right HEEL AND SHAKE right index FINGER TOWARD PARTNER, free hand on hip; girl the same with opposite footwork and left finger (count 1), turning to face center, boy CLOSE AND STEP on right foot beside left, girl the same with opposite footwork (count 2).
18	REPEAT PATTERN of measure 17 WITH CORNER, reversing direction and footwork, and hands.
19 - 20	REPEAT pattern of measures 17 - 18.
21 - 24	CIRCLE LEFT WITH EIGHT SLIDES.
25 - 32	REPEAT pattern of measures 17-24 (reversing direction of the circle or not, at discretion of leader).

* STEP - STEP - CLOSE: Step on one foot (count 1), step on the other foot (count 2), close and step on the first foot beside the other (count 3).

MANNING'S MIXER

Grenn
14010

POSITION: Open, facing line of direction.

FOOTWORK: Opposite throughout, directions for man

MEASURES:

1 - 4 WALK, 2,3,4; VINE, 2,3,4; WALK, 2,3,4; VINE, 2,3,4;

In open position facing line of direction with inside hands joined and starting man's left foot and woman's right foot walk forward four steps; face partner and step to the side in line of direction on left foot, cross right behind left, step to left on left in line of direction, cross right in front of left to end in open position facing line of direction; Repeat measure 1 and 2;

5 - 8 WALK, 2,3,4; BACKAWAY, 2,3,4; DOS A DOS, 2,3,4; 5,6,7,8;

In open position walk forward four steps turning on the fourth step to face partner; back away from partner...Man toward center of hall and woman toward wall; in eight steps dos a dos with the person to the left of your original partner (this means that everyone moves to his own right.)

9 - 12 ALAMO FORWARD, CLOSE, BACK, CLOSE; STAR LEFT, 2,3,4;
ALAMO FORWARD, CLOSE, BACK, CLOSE; STAR LEFT, 2,3,4;

Take butterfly position joining left hands with original partner and right hands with the person with whom you did the dos a dos completing the circle as in Alamo Style.....elbows should be bent and palms of hands should be touching with fingers pointing up....step forward on left, close right to left, step back on left, close right to left; with original partner turn a left hand star half way around in four steps and again complete the circle by joining right hands;
Repeat measures 9 and 10...again turning left hand star with original partner.

13 - 16 RIGHT & LEFT GRAND, 2,3,4; 5,6,7,8; SWING THE 5th GAL YOU MEET:

Beginning with the right hand of the girl with whom you did the dos a dos do a right and left grand in the WRONG DIRECTION (clockwise around the circle)....this takes eight steps; swing with the 5th girl you meet, put her on your right side in open position and face line of direction to repeat the dance.

ENDING: In open position walk forward four steps turning to face partner on fourth step; back away three steps bow and curtsy.

Grenn
14010
Music - Manning's Mixer

THE JOHN-ROM CHA-CHA

FORMATION: Double circle facing counter-clockwise (inside hands joined)

DIRECTIONS:

1 Dance begins with the left foot -- walk 2-cha-cha-cha (quick left - right -left step)

2 Side over cha-cha-cha (step over a step to the right with the right foot, place the left foot in front and over the right foot and bring the right foot into proper standing position.)

3 Back 2 cha-cha-cha (move backwards doing the same step as No. 1)

4 Side over cha-cha-cha (use the same step as No. 2 but begin with the left foot and move to the left)

5 Ahead 2 cha-cha-cha (as you are moving counter-clockwise, on the last cha, you should be facing one another)

6 Away 2 cha-cha-cha (use the cha-cha step as the man is backing towards the center and the lady is backing away from the circle)

7 Forward 2 cha-cha-cha (the lady is not coming toward the circle and the man is going out away from the center so that the couple is walking towards one another) (quickly)

8 Back 2 cha-cha-cha (the same as No. 7) (quickly)

9 Forward 2 cha-cha-cha (quickly)

10 Back 2 cha-cha-cha (quickly)

11 Forward 2 cha-cha-cha (slowly)

12 Around 2 and on to the next (The man and lady swing around with their right hands up and together and they both move onto their left.)

BABY LOOK AT YOU NOW

BY: Roy and Agnes Mackey
MUSIC BY: The Sannoniers
RECORD: Blue Star # 1776

POSITION: Open, facing line of direction.
FOOTWORK: Opposite throughout - steps described for man.
INTRODUCTION: Wait 2 meas. apart, touch, together, touch.

MEAS.	Dance
1 - 4	WALK FORWARD, 2, 3 , 4, turn face partner; back apart, 2, 3, 4; DO-SA-DO, 2, 3, 4, 5, 6, 7, 8; In open position with inside hands joined, walk forward in line of direction four steps (left, right, left, right) turning to face partner and backing away in four steps (left, right, left right). DO-SA-DO with partner (Passing right shoulders and moving back-to-back, in 8 steps);
5 - 8	STAR RIGHT, 2, 3, 4; STAR LEFT 2, 3, 4; STAR RIGHT (New Corner) 2, 3, 4; STAR LEFT 2, 3, 4; Make a right hand star with partner (left, right, left, right) change hands to a left hand star with partner (left, right, left, right). Man stars right with his corner (left, right, left, right), change hands and stars left in 2 steps and (left, right) next 2 steps (left right) adjust to starting position.

ENDING: Dance goes through 10 times, then back away from partner 4 steps and curtsy.

HELENA POLKA

Polish Polka
Folkraft 1123

FORMATION: Column or circle of couples. In circle formation, number off couples in 2's.
STARTING POSITION: Partners facing, inside hands joined, outside foot free.

-I-

2 POLKA STEPS starting with hop on inside foot, "face to face" and "back to back".
GIRL makes one L-TURN under joined raised hands with 1 POLKA, then both STAMP 3 TIMES.
BOY makes 1 R-TURN under joined raised hands with 1 POLKA, then both STAMP 3 TIMES.
BOTH make 1 INWARD TURN under raised hands with 1 POLKA ending with 3 STAMPS.
ENTIRE PATTERN DONE 4 TIMES.

-II-

Partners facing, L hand on hip, R hand raised overhead.
4 SLIDES TO THE RIGHT - STAMPS (R, L; R, L, R).
REPEAT LEFT, L hand raised overhead.

-III-

2 HEEL-CLICKS TO RIGHT AND 3 STAMPS,
REPEAT LEFT,
REPEAT ALL.

-IV- ARCHES (OVER AND UNDER)

16 POLKA STEPS - In circle "1's" about face and go OVER first as "2's" go UNDER.
IN column, Head couple turns about and starts UNDER and continues alternately under and over as following couples do the same in turn. All finish facing original direction.

-V-

Joined hands crossed in front, inside foot free.
2 POLKA STEPS FORWARD, PIVOT on outside foot to face opposite direction and STEP BACK ON FREE FOOT BENDING KNEE (Kneel without touching floor) (rise on "and" count).
1 POLKA STEP IN PLACE.
ENTIRE PATTERN DONE 4 TIMES.

-VI-

Varsouvienne Position.
MAN MOVES TO RIGHT WITH 1 POLKA STEP, BOTH LOOK AT EACH OTHER.
REPEAT LEFT.
8 SKIPPING STEPS (M skipping backwards) once around counterclockwise with partner.
REPEAT ABOVE PATTERN ENDING WITH
8 SKIPPING STEPS (M skipping forward) once around clockwise with partner.

-VII-

Partners facing.
4 SKIPS BACKWARD, CLAPPING OWN HANDS 4 TIMES ending with STAMPS (twice; 3 times).
REPEAT FORWARD.
4 SKIPS TURNING CLOCKWISE WITH PARTNER (R arms around each other across in front).
STAMPS (twice; 3 times).
4 SKIPS TURNING COUNTERCLOCKWISE WITH PARTNER (left arms around each other).
STAMPS (twice; 3 times).

-VIII-

REPEAT FIGURE VI.

-IX-

REPEAT FIGURE I and exit with this figure.

HEELA

Ancient Hawaiian Canoe Dance
Folkraft 1123B

FORMATION: Partners facing, seated on floor with legs crossed; stick in right hand; left hand with palm up, in front of body.

STICK: Bamboo stick (puili) about 18 inches long, closely spliced at one end, the "tip", for about 6 inches. The stick is held by the solid end, the "butt".

NOTE: The music and dance are divided into 3 parts in the following sequence: (1) Vamp; (2) Figure; (3) Chorus, EA-EA (Ey-Ah-Ey-Ah). Each part consists of 2 measures (8 counts) of music.

VAMP: Hit palm of left hand with stick (count 1), partner's stick(2), palm of left hand (3), own left shoulder (4).

CHORUS: (EA-EA) Hit back of left hand over left side of body, twice quickly (1, 2); hit palm of left hand in front of body once slowly (3, 4).

I - HANDS

Figure 1. This is an introductory figure and the entire 12 measures are spent undulating the arms, indicating action of water. Sticks on floor between and in front of dancers; hands down at sides. Undulate hands continuously as arms are raised sideward overhead then lowered in front toward stick. Finish with stick in right hand at end of 8th count.

II - SHOULDERS

VAMP:

Figure 2. Hit own shoulders alternately starting with right shoulder on 8 counts.

CHORUS.

III - PADDLING

VAMP

Figure 3. Hold "butt" end of stick with both hands. Paddle twice to own right and twice to left, for 8 counts.

CHORUS

IV - SHOULDER STICK

VAMP.

Figure 4. Hit own right shoulder with stick (1), partner's stick (2), own left shoulder (3), partner's stick (4). Repeat entire pattern counts (1-4).

CHORUS.

V- ROWING

VAMP.

Figure 5. Hold stick, hand at each end, horizontally in front of and close to chest. Describe an outward circle with stick, body following the movement, imitating "rowing" a boat (counts 1-4).

CHORUS:

VI - OVERHEAD

VAMP.
Figure 6.

Hold stick overhead toward right side, palms of hands pressing against ends of stick. Move stick overhead from right side to left side (counts 1, 2) and from left to right side (3, 4). Repeat entire pattern (counts 1-4).

CHORUS.

VII- CHURNING

VAMP.
Figure 7.

Hold middle of stick with one hand. Describe a small circle rapidly as if churning water, then, hit the floor with "butt" end of stick first to right side then to left as if trying to spear a fish (counts 1-4). Repeat entire pattern (1-4).

VIII - SPEARING

VAMP.
Figure 8

Hold middle of stick with one hand. Hit floor with "butt" end of stick, "stab fish", alternately from right to left for 8 counts.

CHORUS.

IX - EXCHANGE

VAMP.
Figure 9.

Throw own stick to partner and catch partner's stick in left hand; two exchanges per measure, four in all.

CHORUS.

X - WAVE

VAMP.
Figure 10

Hold stick in right hand over to left side with spliced tip down. Wave stick from left to right side, twice (counts 1-4). Throw stick to partner and catch partner's stick (1-4).

CHORUS.

XI - PADDLING

VAMP.
Figure 11.

Repeat Figure 3, paddling.

CHORUS.

XII - WAVE

VAMP.
Figure 12.
CHORUS.

Repeat Figure 10, Wave, receiving own stick.
Music retards, last EA-EA can be shortened. Place stick on floor, in front, as in beginning of dance. Stretch arms forward, place hand in top of hand with palms down, and bow with head between arms.

KUJAWIAK

Folk Dancer MH 1910
Michael Herman

The Polish folk dance Kujawiak is not to be confused with the Krakowiak. There are many different forms of the Kujawiak. This is one of the easier versions, but as with most Polish dances, requires a great deal of styling. It is for high school age and older.

PART 1: Couples side by side, lady to right of man, facing counterclockwise. Man places right arm around lady's waist. She places left hand on his nearest shoulder. They stroll around the ring, motioning with the free outside hands as if they were walking in a romantic "June-moon" atmosphere. A step is taken for each count for 8 measures of music.

CHORUS: Join inside hands and separate slightly.

Meas. 1: Count 1. Step forward on inside foot, man's right, lady's left . Outside hands at shoulder level to the side. Count 2. Turning inwards to face opposite direction (clockwise) leap-drop on other foot (man's left, lady's right) and tuck free foot in behind the knee and do a semi-crouch with body and at the same time sweep free hands in front of chest. Retain hold on inside hands. Count 3. Now place man's right, lady's left foot in the same place that the count 2 foot was and straighten up body and face front, counterclockwise, again.

MEAS. 2: Starting on man's left, lady's right, walk 3 steps forward gradually bringing joined inside hands up and forward to shoulder level as outside hands are brought back and overhead in a graceful arch. Couples are almost in a back to back position.

MEAS. 3: Same as Measure 1.

MEAS. 4: Same as Measure 2 except that on the last note couples strike a pose with weight on count 3 on the forward foot, man's left, lady's right and back to back with free hands arched overhead.

Repeat the entire chorus again.

PART 2: Face partner with a two hand hold and at shoulder level stretched out diamond shaped. Take a slow waltz sidewards to man's left, lady's right, rising up on toes. Then do another slow waltz sidewards in other direction. Then without dropping hands "wring the dishrag" by turning man to left, lady to right under joined hands with 6 walking steps. Repeat Part 2. Then do the chorus.

PART 3: Take ballroom position and with 2 very, very slow waltz steps move around the ring, then retaining man's left hand and lady's right hand, lady takes one waltz step turning clockwise under joined hands once around, then the man follows through the arch, to his left, with a waltz step. Both do a waltz step while the other is turning under. Assume waltz position and do 2 more slow waltz steps around the ring, then the lady waltz under then the man. Note that these waltz steps are very, very slow and should be done with great style. FINISH WITH THE CHORUS.

MASQUERADE

Danish Folk Dance
Folk Dancer MH 1019
Michael Herman

The real name of this dance is Swedish Masquerade, but it is actually a Danish dance. Many European folk dances have such titles, for example the French Reel is not French but is Danish, the Romanian circle is Serbian, La Russe is English, etc. To avoid errors we refer to the dance as the Danish Masquerade.

PART 1. Couples side by side, lady to right of man, all facing counterclockwise, inside arms hooked or lady linked arms with man, march briskly forward 16 steps. Free outside hands wing at the side. Turn about (turning inwards), change hands and march 16 steps briskly in other direction.

(NOTE: Many times in American folk circles some folks want to change the character of the dance and inappropriate changes are made. Therefore do not imitate or change the above figure. For example some dancers want to do the march in half time, like a slow wedding procession with inside hands projecting forward. This should be discouraged.)

PART 2: Join inside hands, free hands on hips. Starting on outside foot take four waltz steps forward, then take ballroom position and waltz four steps around the ring. Do 4 more open waltz steps and 4 more in closed ballroom position. Note that if you keep the inside hands joined with elbows bent, and move the hands like a lever, you will have more a Danish style, than if you lower them. It is not a face to face or back to back movement, but a waltz straight forward with only slight shoulder movement for the Danish style. Such waltz is often referred to in Danish dances as the Tyroler waltzer.

PART 3: Still retaining joined inside hands, couples dance forward with 4 step-hops starting on outside foot. Move straight forward on each hop and do not turn face to face or back to back. Then take shoulder waist position and turn with 4 step hops. Repeat the 4 step-hops in open position and the 4 step-hops in shoulder-waist position.

Again note that American groups have a tendency to turn this last figure into a rowdy brawl by jumping on both feet with a loud bang instead of doing the step-hop. Try to show your group that you can have just as much fun doing the dances traditionally as doing them like a wild exercise.

Repeat the dance from the beginning.

Since the open waltz and closed waltz figure as well as the open 4 step-hops and closed 4 step-hops are found in so many folk dances, this is a good basic folk dance to use with beginners. In teaching the waltz, have them just walk forward accenting the first beat of each count of three: One two three; one two three.

ZEMER LACH - A Song To You My Homeland

Israeli Circle or Couple Dance
Folkraft 1431

CIRCLE DANCE

FORMATION: Single circle facing center.

STARTING POSITION: All hands joined, right foot free.

Music 4/4
MEASURES
Music A

FIGURE I

1 CROSS AND STEP ON RIGHT FOOT in front of left, clapping hands on right side (count 1), LEAP SIDEWARD LEFT with left foot (2), and REPEAT (3, 4), progressing clockwise.

2 ONE "GRAPEVINE" STEP starting with right foot, all hands joined in a single circle, progressing clockwise.
Grapevine step: Cross and step on right foot in front of left, turning slightly to left (count 1), step on left foot beside right, turning to face center (2), cross and step on right foot in back of left, turning slightly to right (3), leap onto left foot beside right, turning to face center (4).

1 - 8 ENTIRE PATTERN OF MEASURES 1 - 2 DONE FOUR TIMES, progressing clockwise, clapping only the first and third time, e.g., on first and fifth measures.

Music B

FIGURE II

1 CROSS AND STEP ON RIGHT FOOT IN FRONT of left (count 1), STEP SIDEWARD LEFT on left foot (2), CROSS AND STEP ON RIGHT FOOT IN BACK of left, turning to face counterclockwise (3), HOP ON RIGHT FOOT (4).

2 CROSS AND STEP ON LEFT FOOT IN FRONT of right, leaning backward slightly and CLAP HANDS AT shoulder height, striking left hand downward (count 1), STEP IN PLACE ON RIGHT FOOT (2), REPLACE AND STEP ON LEFT FOOT BESIDE RIGHT (3), HOP ON LEFT FOOT, turning slightly to left (4).

1 - 8 ENTIRE PATTERN OF MEASURES 1 - 2 DONE FOUR TIMES, progressing clockwise, covering distance on pattern of Measure 1; pattern of Measure 2 is danced in place.

Repeat entire dance.

ZEMER LACH - A Song To You My Homeland

Israeli Couple Dance
Folkraft 1431

COUPLE DANCE

FORMATION: Single circle of couples facing center, girl on partner's right.

MEASURES
Music A

FIGURE I

1 - 8 Same as Figure I of "Circle Dance" on page 39.

Music B

FIGURE II

1 SAME AS MEASURE I OF FIGURE II of "Circle Dance", PARTNERS FORMING A DOUBLE CIRCLE, facing each other, boy's back to center. Girl: Cross and step on right foot in front of left, turning to face clockwise, moving out of circle (count 1), step sideward left on left foot (2), step backward on right foot, turning to face partner (3), hop on right foot (4).
Boy: Step diagonally forward right on right foot, moving into center of circle (count 1), step on left foot beside right, turning to face counterclockwise, (2), step backward on right foot, turning to face partner (3), hop on right foot (4).

2 SAME AS MEASURE 2 OF FIGURE II, danced facing partner.

3 - 8 REPEAT PATTERN OF MEASURES 1 - 2, PROGRESSING ONE-QUARTER CLOCKWISE on pattern of Measure 1 and dancing pattern of Measure 2 facing partner in the new place. On Measure 3, finish in a single circle, partners facing, boy facing clockwise, girl facing counterclockwise; on Measure 5, finish in a double circle, partners facing, girl's back to center; on Measure 7, finish in a single circle facing the center, girl on partner's right.

Repeat entire dance.

KUMA ECHA - Come, Oh Brothers

Israeli Circle Dance
Folkraft 1431 B

FORMATION: Single circle, facing center, no partners.

STARTING POSITION: All hands joined, right foot free.

Music 4/4
MEASURES

Music A

FIGURE I

1 THREE STEPS FORWARD TO CENTER, starting with right foot ending with a HOP on right foot (right, left, right, hop on right foot), raising joined hands forward and upward.

2 THREE STEPS BACKWARD, starting with left foot, ending with a HOP on left foot (left, right, left, hop on left foot), lowering hands.

3 - 4 TWO "GRAPEVINE" STEPS, starting with right foot, PROGRESSING CLOCKWISE.
One grapevine step: Cross and step on right foot in front of left, turning slightly to left (count 1), step on left foot beside right, turning to face center (2), cross and step on right foot in back of left, turning slightly to right (3), leap onto left foot beside right, turning to face center (4).

5 - 8 REPEAT ENTIRE PATTERN OF MEASURES 1 - 4. On last two counts, continue facing counterclockwise, finishing with right foot free, ready to start FIGURE II.

Music B

FIGURE II

1 CIRCLE COUNTERCLOCKWISE WITH TWO RUNNING STEPS FORWARD AND TWO RUNNING STEPS BACKWARD, starting with right foot. Facing counterclockwise and keeping hands joined in circle, run forward two steps, right (count 1), left (2); then turn left to face clockwise and continue to progress counterclockwise with two running steps backwards right (3), left (4).

1 - 4 ENTIRE PATTERN OF MEASURE 1 DONE FOUR TIMES, leaping high onto right foot when turning to face clockwise on count 3. Finish facing center.

Music C

FIGURE III (facing center)

1 THREE STEPS FORWARD TOWARD CENTER, starting with right foot, ending with a LEAP onto left foot (right, left, right, leap onto left foot).

2 - 4 Dance the following step-pattern THREE TIMES, moving away from center:

STEP FORWARD with a stamp ON RIGHT FOOT (1),
STEP IN PLACE ON LEFT FOOT (2),
STEP BACKWARD ON RIGHT FOOT (3),
LEAP BACKWARD ONTO LEFT FOOT (4).

Repeat entire dance.

NAPOLEON

Record Folk Dancer
Michael Herman 1054

Danish Couple Dance

FORMATION: Couples around the ring, facing partners, with man's back to center of circle, lady facing circle. Hands on hips when they are free.

PART 1: Join two hands with partner and extend them to sides. Move to man's left, lady's right with a schottische step.
Man does: L, R, L, hop on L. Lady does: R, L, R, hop on R.
(Bring knee high up on the hop)

Repeat above in opposite direction to man's right, lady's left, starting on opposite feet.

Clap own hands. Clap right hands with partner. Clap own hands. Clap left hands with partner. Clap own hands. Clap both hands with partner.

Repeat all of part one again.

PART 2: Stand side by side with partner, inside hands joined, free hands on hips and move forward with 4 step-hops, man starting on left, lady on right foot.

Take shoulder-waist position and turn clockwise while moving around the circle counterclockwise with 4 more step hops.

Take open position again holding inside hands and repeat part 2 from beginning.

The dance can be made into a mixer by having the men move forward each time to a new lady. Incidentally you might like to know that in many European countries it was a custom to name dances after famous cities, places, events or people. Thus this dance was named after Napoleon. For example the French Reel is not a French dance, but is also a Danish dance, as is Old Berlin.

LITTLE MAN IN A FIX

Record Folk Dancer
Michael Herman 1054

Danish Folk Dance for two couples.

The Danish name for this dance is "Bitte Mand i Knibe". This has been a favorite with folk dancers everywhere.

FORMATION: Couples standing side by side, scattered all over the floor and facing another couple. If there is an extra couple, that couple is the "little man in a fix". It is not necessary to have an extra couple to do the dance however.

PART 1: Couples run forward towards each other and the men hook left elbows. The men have their right hand around their partner's waists.. lady has left hand on man's shoulder. In this position both couples turn in place with light running steps counterclockwise for 16 steps. (DO NOT USE A GOOSEKICK STEP OR STAMP, just run lightly).

PART 2: The two men release hooked elbows and join left hands only at the same time take arm from around lady's waist and just hold her hand. The two ladies now run under the arch formed by the men, both moving counterclockwise until they get through the arch, then turning to own partner face center of their own set and both girls join right hands across the set. In this position, the whole set now runs lightly around counterclockwise. The whole figure take 16 steps to do.

PART 3: Partners join inside hands (man's right - left of lady) and beginning with the outside foot (man's left, lady's right), do 4 open waltz steps anywhere around the room. In doing this they turn slightly face to face and back to back, but very slightly and move around the room at will. Then they take ballroom position and do 4 more waltz steps around the room. Now open up again into a side-by-side position and do 4 more open waltz steps, and then take ballroom position again and do 4 closed waltz steps.

As couples are doing the last part, they are looking around for another couple they might like to dance with, so at the end of the dance, each couple runs forward to a new couple and begins the dance again with them. An attempt should be made not to dance twice with the same couple, unless the group is an extremely small one.

If you have an extra couple (they wait once out) and then steal a couple in the next repeat of the dance by getting in and doing the open and closed waltz.

In Denmark, sometimes the ladies feet are sent flying off the floor during the first part of the dance. It is recommended that this feature be eliminated unless you have a group of very good dancers, who will be careful and take the proper position to do the figure this way. Otherwise, ribs may be broken. It is also not wise to do this if you have a crowded floor as the flailing feet may hit some other couple on the floor.

Michael Herman
EPA - 4129
Spain

FADO BLANQUITA

OPENING FORMATION:	Couples form a single circle, with lady to right of man.
PART 1:	Everyone join hands and run, with small light steps, 16 left and 16 right. (It may also be done with 8 step-hops in either direction or with 8 slow walking steps.
PART 2:	Everyone face center and sway in place - right, left, right, left. This is done to an interlude of music called a "Vamp".
	Face partner and, with a right-hand hold, turn in place clockwise with 3 schottische steps - right, left, right, hop on right; left, right, left, hop on left.
	Face corner and do 3 schottische steps with corner, holding left hands.
	Face corner and do 3 schottische steps, holding left hands. Face center, joining hands in a single circle, and balance - right, left, right, left - quickly (in place).
PART 3:	Jump with both feet slightly astride. Hop on right foot, bringing left foot over right.
	Jump on both feet again and bring right foot across left. Do two quick jumps on both feet, turning toward center on the first, turning half to the right to face the wall for the second.
	Facing the wall, jump as indicated above, kicking first the left, then the right. Jump twice quickly, turning once more half-right to face center on last jump.
CUE:	Jump, kick-jump, kick-jump, jump; jump, kick-jump, kick-jump, jump.
PART 4:	Everyone move slowly to center with 3 walking steps, starting on right foot, and bringing joined hands up; then swing left foot forward. Starting on left foot, move backward the same way with 4 slow walking steps, lowering hands.
	REPEAT PARTS 3 and 4.
	Repeat entire dance.

Michael Herman
EPA - 4129

MILANOVO KOLO

The definition of "Kolo" is circle. Kolos are well known dances in Yugoslavia, and especially in Serbia. They have become so popular with American folk dancers that frequent Kolo Jamborees are held in various parts of the nation. The dance is named after a man, Milonovo.

OPENING FORMATION: This dance requires no partners. All hands are joined in a circle. A leader at one end breaks the circle.

PART 1: Dancers face slightly to the right, while moving around the rim of the circle, step-hop on right foot, then step-hop on left foot.

Facing center of circle, step right on right foot. Step on left foot, placing it behind right. Take 3 quick, light steps in place - right, left, right.

Repeat to left as follows: Facing left, step-hop on left foot, then step-hop on right. Step to left on left foot. Place right foot behind left. Take 3 quick slight steps in place - left, right, left.

PART 2: Extend joined hands straight forward to shoulder level. Advance to center of ring, starting on right foot - step - together - step, pause; then with left foot - step - together - step, pause. Advance backward with the same step, right foot first - step - together - step, pause; then left - step - together - step, pause.

Repeat entire dance.

In PART 1 joined hands are held straight down - elbows cannot be bent. Be sure body is held erect, almost arrogantly. Accompanying the dance should be shouts of "hey", "hup" or "hi".

The Serbians sing ditties improvised on the spot as dancers move to the center of the circle. American dancers may also do this.

Michael Herman
EPA - 4129
Scotland

GIE GORDONS

OPENING FORMATION:	Couples form a circle, everyone facing counterclockwise. Lady to right of man in Varsovienne position.
PART 1:	Both start on left foot. Take 4 walking steps forward, in the line of direction.
	Without dropping hands, half-turn to the right to face the opposite direction. Man has left arm around lady's shoulder, lady standing to man's left. Beginning with left foot, take 4 walking steps backward, still in the line of direction.
	Without turning around, partners start on left foot, taking 4 walking steps forward in clockwise direction.
	Without dropping hands, turn half-around to the left, facing original direction (counterclockwise). Man's right arm is around lady's shoulder. Starting with left foot, everyone takes 4 walking steps backward, against the line of direction.
NOTE:	The last of the 4 walking steps, the lady does not put her full weight down on right foot, but barely touches it to the ground enabling it to be free to start next figure. Or she may take 2 walking steps followed by a step-together-step which will leave her right foot free.
PART 2:	Partners join right hands, placing free hands on hips. Lady turns to her right (clockwise), under joined hands, with 4 two-steps or polka steps. Man moves forward behind her with same steps.
	In ballroom position do four polka or two-steps around the circle.
NOTE:	The man may give just one finger to his partner in the right-hand hold of PART 2. As the lady holds the finger in her fist, it is easier to turn.

MISIRLOU

Michael Herman
EPA 4129
Greece-American

Misirlou is a simplified version of the Greek dance, "Kritikos". It is a dance which American folk dancers and people around the world have learned to enjoy.

OPENING FORMATION: Partners are not needed. The dancers stand in a circle with elbows bent, little fingers linked. To add color to the dance, sometimes the dancers are joined together by holding ends of handkerchiefs. A leader at one end breaks the circle.

PART 1: Dancers face the center, stepping on right foot. Pause slightly.

Point the left toe forward. Pause slightly.

Moving sideward to the right, take 3 quick steps as follows:

Step on left behind right; step on right to side; place left foot down beside right foot and pause.

PART 2: With hands still joined, dancers face to the left, sweeping right foot forward in an arc, walking to the left straight forward - right, left, right.

Walk backward three steps - left, right, left - and pause slightly.

Dancers face center and repeat the dance from the beginning.

An expression of joy used by Greek dancers was to sound off with a hissing "sssss". You may wish to do this, but do not overdo it for it would disturb the beauty of the dance.

Simplified version for PART 1:

Step on right foot. Point left foot forward. Take 3 steps in place - left, right, left. When dancers have done this several times, they may then take the last three steps, moving sideward as described in the directions above.

LADY WALPOLE'S REEL

American Contra Dance

Folkraft No. F1153-A
(78 K 72)

FORMATION: A column of six or more couples facing front, woman on partner's right side. Couples are numbered "Ones" and "Twos" from the head. All odd couples, "Ones", are active.

STARTING POSITION: Partners facing. All active couples, "Ones", CROSS OVER, changing places with partner.

COUNTS	CALL
	I.
1 - 16	BALANCE AND SWING with the ONE BELOW
	II.
17 - 24	DOWN THE CENTER active pair
25 - 32	SAME WAY BACK and CAST OFF
	III.
33 - 48	LADIES CHAIN.
	IV.
49 - 56	HALF PROMENADE
57 - 64	HALF RIGHT AND LEFT to place.

MEASURES	DANCE
Music A	1.
1 - 8	"Ones" Balance and Swing with the "Twos" below (counts 1 - 16). The number of times you balance, right and left (1 - 4) or R, L, R, L, (1-8) will determine the length of the swing (12 or 8 counts).
	II.
1 - 8	Active couples promenade down toward the foot of the set, then turn about (17 - 24), return, woman on partner's left, and cast off with the one below, "Ones" finishing in new position, one place below (25 - 32).
Music B	III.
1 - 8	*Ladies Chain across (33 - 40) and back (41 - 48).
	IV.
1 - 4	Promenade across with eight walking steps, changing places, men passing left shoulders (49 - 56).
5 - 8	Half right and left to place. Pass opposite by right shoulder, then pivot as a couple to reface (57 - 64).

Repeat the entire dance with the same active couples dancing with the next couple below. Couples become neutral and wait one round when they reach the head or foot of the set. While neutral, couples should watch their new part in the dance.

*LADIES CHAIN. The two ladies change places, touching right hands as they pass. The gentleman takes the approaching lady's left hand in his left, places his right arm around her waist and pivots backward to reface the opposite couple (counts 1 - 8). The ladies return to their original positions with the same movement (9 - 16).

WASHINGTON QUICKSTEP
(The Lady in the Boat)

American Contra Dance

Folkraft No. F1153-B
(78 K 75)

FORMATION: A column of six or more couples, facing front, woman on partner's right side. Couples are numbered "Ones" and "Twos" from the head. All odd couples, "Ones" are active.

STARTING POSITION: Partners facing.

COUNTS	CALL
	I.
1 - 8	RIGHT-HAND STAR with the couple below.
9 - 16	LEFT-HAND STAR back to place.
	II.
17 - 24	Active two go DOWN THE FLOOR, turn as a couple.
25 - 32	COME BACK and CAST OFF.
	III.
33 - 48	* LADIES CHAIN.
	IV.
49 - 56	FORWARD AND BACK
57 - 64	Active couples SWING to place.

MEASURES	DANCE
Music A	I.
1 - 8	Active couples, with couple below, star clockwise with right hands joined across in center (counts 1 - 8), then reverse direction and star left returning to places (9 - 16).
	II.
1 - 8	Active couples promenade down toward the foot of the set, woman on partner's left, then turn as a couple, keeping woman on left (17 - 24), return and cast off with the one below, "Ones" finishing in new position, one place below (25 - 32).
Music B	III.
1 - 8	*Ladies Chain across (33 - 40) and back (41 - 48).
	IV.
1 - 4	Forward and Back. All join hands in line and walk four steps forward and four steps backward to place (49 - 56).
5 - 8	Active couples swing partner with a two-hand swing or a left-hand swing, once and a-half around to new places on respective sides (57 - 64).

Repeat entire dance with progression.

HOKEY-POKEY

MacGregor #699A
45 rpm 6995A

NOTE: Dancers form a circle.

CALLER: RIGHT FOOT.

CHORUS: You put your right foot in, you put your right foot out, you put your right foot in and then you shake it all about. You do the Hokey Pokey and you turn yourself around. That's what it's all about.

CALLER: LEFT FOOT.
CHORUS: Same Thing.

CALLER: RIGHT ARM.
CHORUS: Same Thing.

CALLER: LEFT ARM.
CHORUS: Same Thing.

CALLER: RIGHT ELBOW.
CHORUS: Same Thing.

CALLER: LEFT ELBOW.
CHORUS: Same Thing.

CALLER: YOUR HEAD.
CHORUS: Same Thing.

CALLER: RIGHT HIP.
CHORUS: Same Thing.

CALLER: LEFT HIP.
CHORUS: Same Thing.

CALLER: YOUR WHOLE SELF.
CHORUS: Same Thing.

CALLER: YOUR BACK SIDE.
CHORUS: Same Thing.

CALLER: HOKEY-POKEY.
CHORUS: HOKEY-POKEY

CALLER: ON YOUR KNEES.
CHORUS: HOKEY-POKEY

CALLER: SLAP THE FLOOR.
CHORUS: Hokey- Pokey, that's what it's all about.

BUNNY HOP

MacGregor # 699-B
45 rpm 6995B

FIGURE: Form a single line, single file, similar to a conga line with alternate man, woman, etc.
Use either man or woman at head of line.

Starting with both feet together, put left foot out to the side four counts, out, back, out, back, out, back, out, back.
Then put right foot out to the side four counts, out, back, out, back, out, back, out, back.
Hop forward one hop with both feet together.
Hop back one hope with both feet together.
Hop four hops forward with both feet together.

Repeat sequence over and over.

GOOD NIGHT WALTZ MIXER

American Mixer
Folkraft 1421 A
78

FORMATION: Single circle of couples facing the center, woman on partner's right.

STARTING POSITION: All hands joined in circle, man's left and woman's right foot free.

MEASURES

FIGURE I

1 - 2	BALANCE FORWARD AND BALANCE BACKWARD, starting with man's left and woman's right foot,
3 - 4	TWO WALTZ STEPS, LEFT-HAND LADY ADVANCING one place counter-clockwise. Men pass their left-hand lady across in front to rejoin the circle on their right side, women making one right turn as they advance.
5 - 16	Repeat entire pattern three more times. Finish facing new partner, man's right hand joined with partner's left.

FIGURE II

1 - 2	TWO BALANCE STEPS, starting with outside foot, turning slightly back to back then face to face with partner.
3 - 4	TWO WALTZ STEPS, starting with outside foot, TURNING AWAY from partner with one outward turn. Finish facing partner, man's left hand joined with partner's right.
5 - 8	REPEAT pattern of Measures 1 - 4 FACING OUTWARD in circle, starting with man's right and woman's left foot. Finish in ballroom dance position with partner.
9 - 10	TWO STEP-DRAW STEPS TOWARD CENTER OF CIRCLE, starting with man's left and woman's right foot.
11 - 12	TWO STEP-DRAW STEPS AWAY FROM CENTER starting with man's right and woman's left foot.
13 - 16	FOUR WALTZ STEPS TURNING clockwise with partner, progressing counter-clockwise. All finish in a single circle with woman on man's right side, with all hands joined to repeat entire dance.

Dance descriptions by OLGA KULBITSKY

THE MORE WE DANCE TOGETHER

American Mixer
Folkraft 1421 B
78

FORMATION: Single circle of couples facing center, woman on partner's right.

STARTING POSITION: All hands joined in circle, right foot free.

MEASURES

SONG

I

1 - 2 The more we dance together,
3 - 4 Together, together,
5 - 6 The more we dance together,
7 - 8 The happier we'll be.

II

9 - 10 For your friends are my friends,
11 - 12 And my friends are your friends,
13 - 14 The more we dance together,
15 - 16 The happier we'll be.

DANCE

I

STEP-SWING

1 - 8 EIGHT *STEP-SWING BALANCE STEPS starting with right foot, swinging joined hands forward when stepping on right foot, and backward when stepping on left foot.

II

GRAND RIGHT AND LEFT-FOUR CHANGES

9 - 10 RIGHT HAND TO PARTNER. Face and shake right hands with partner, singing, "For your friends are my friends", then pass partner and advance to next person. Woman progressing clockwise, man progressing counter-clockwise.

11 - 12 LEFT HAND TO NEXT PERSON. Shake left hands with next person, singing, "And my friends are your friends", and progress to next person.

13 - 14 RIGHT HAND TO NEXT PERSON, singing, "The more we dance together", and progress to meet new partner.

15 - 16 LEFT HAND TO NEW PARTNER, singing, "The happier we'll be". Finish in a single circle facing the center with woman on new partner's right. All join hands in circle and repeat entire dance.

*STEP-SWING BALANCE STEP. Step sideward right on right foot (count 1). Rise on ball of right foot and swing left leg across in front of right (2), Lower right heel and return left foot, without taking weight (3). Repeat pattern reversing footwork for step-swing balance step, starting with left foot.

I WANT TO BE A FARMER

Folk Dancer Record MH 1108

FORMATION: Single circle in couples, ladies on men's right side, hands joined.

SONG:	ACTION:
1. I want to be a farmer, a farmer, a farmer. I want to be a farmer & by my lady stand.	1. All walk to the left in the circle.
2. With a pitchfork on my shoulder, My shoulder, my shoulder.	2. Keeping hands joined, all walk toward the center, at the same time raising own right hand in front of you and bringing it down to rest on your left shoulder. Circle keeps moving left.
3. With a pitchfork on my shoulder and a sickle in my hand.	3. Arms come up over heads and back down as the circle moves back out of the center.
4. Bow, ladies, bow:	4. All honor or bow to your partner.
5. Gents, you know how:	5. All turn and bow to the corner behind.
6. Swing the left hand lady round.	6. Hook right elbows, or take a two-hand hold, or square dance hold and swing twice around.
7. And all promenade, All promenade All promenade. *Swing your left hand lady round*	7. Promenade new partners to the right.
8. And all promenade.	8. All join hands to begin again.

**Disregard these words, and don't swing just continue promenading around.

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SHOO FLY

Folk Dancer Record MH 1108

FORMATION: All join hands in a circle with lady to right of man.

SONG:	ACTION:
1. Shoo, fly don't bother me	1. Everybody in four steps.
2. Shoo, fly don't bother me	2. Everybody out four steps.
3. Shoo, fly don't bother me	3. Everybody in four steps again.
4. For I belong to somebody.	4. Everybody out four steps, drop hands.
CHORUS:	
5. I do, I do, I do, And I ain't gonna tell you who	5. Swing partner with square dance hold, or 2 hand grasp clockwise 8 counts.
6. I belong to somebody	6. Without releasing hold, swing the opposite way, counterclockwise 4 counts.
7. Yes, indeed, I do! (The chorus is sometimes sung:) I feel - I feel - I feel I feel like a morning star. I feel - I feel - I feel I feel like a morning star.	7. The boy, holding the girl's right hand in his left, turns her under his left arm and to his left side - 4 counts. Everyone now has a new partner to begin the dance again.

PIG IN A PARLOR

Folk Dancer Record MH 1108

FORMATION: Single circle of couples, hands joined. Extra boys or girls in center. These are "pig" or "old maids" as the case may be.

SONG:	ACTION:
1. Oh, we've got the pig in the parlor	1. Everybody in to teach "pig" a little.
2. Oh, we've got the pig in the parlor.	2. Everybody back out again (4 steps).
3. Oh, we've got the pig in the parlor.	3. Everybody in again 4 steps.
4. And he is Irish too.	4. Everybody back out.
5. A right hand to your partner.	5. All face partners, turn once around with right hand.
6. A left hand to your neighbor.	6. Turn back on partner and give left hand to the person you are now facing -- turn once around.
7. A right hand back to your partner. All promenade -- all promenade.	7. Give original partner right hand, then left, and promenade to the right around the ring.
8. Swing the lady behind you and all promenade!	8. All the boys release their partner, turn around and swing the lady behind them one time around and quickly join hands in circle to start over with a new partner.

During promenade, all the extra men fall in line just in front of the lady they would like to have for a partner so when the line comes "Swing the lady behind you" they will get just the one they want -- the poor boy so cheated will be another pig.

If there are extra girls in the center, they fall in just behind the partner they would like to have.

Girl's version: Instead of "pig" we sing "old maids in the parlor -- with their knitting, canaries, and cats."

GOOD NIGHT, LADIES!

Record Folk Dancer
Michael Herman 1106

This may be done either as a threesome or in couples.

COUPLE FORMATION: Partners face each other in double circle, boys have backs to center of ring.

SONG: Good Night, Ladies!	Boy shakes hands with girl he is facing.
Good Night, Ladies!	Boy goes forward to next girl shakes hands.
Good Night, Ladies!	Boy shakes hands with next girl.
We're going to leave you now.	Boy promenades the next (4th) girl, as all sing.

Merrily, we roll along, roll along, roll along.
Merrily we roll along, o're the deep blue sea.

Repeat dance from beginning.

THREESOME FORMATION: One boy between two girls or vice versa, in groups of threes facing counterclockwise around the ring.

Good Night, Ladies!	Boy shakes hands with right hand lady, she bows.
Good Night, Ladies !	Boy does same with left hand lady.
Good Night, Ladies!	He gives each girl a quick bow, right and left.
We're going to leave you now.	Boy walks forward to next two girls and hooks elbows with them.

All promenade walking or skipping singing words of the chorus above, "Merrily", etc.

MY NAME IS SUSIE . . . . done to the tune of Good Night, Ladies.

This is done exactly as the threesome version of Good Night, Ladies except that as the boy shakes hands with his right hand lady, she gives her name, saying, "my name is . . . ". Then he faces left hand lady and shakes her hand as she says "my name is . . . ". Then as the boy bows to each lady he gives his name, "my name is . . . ". As he leaves his partners everyone sings, "we're glad to meet you all". The promenade chorus is same as above.

BROWN-EYED MARY

Record Folk Dancer
Michael Herman 1106

FORMATION: Double circle, with boys on inside, girls on outside, hands crossed in front in promenade position, facing counterclockwise.

SONG:	ACTION:
If perchance we should meet On this wild prairie, In my arms will I embrace My darling brown-eyed Mary.	Promenade around the circle counterclockwise on all the verses, ending with the boy's back to the center facing his partner.
CHORUS:	
1. Turn your partner halfway round.	1. Join right hands, and change places with partner turning halfway round.
2. Turn your corner lady	2. All take left hand of new partner on the left and turn all the way around.
3. Turn your partner all around.	3. Take own partner's right hand and turn all the way around.
4. Promenade your forward (right hand) lady.	4. Men leave own partners and take next lady ahead in promenade position.

Repeat dance from beginning with new partner.

SOMEBODY WAITING

Record Folk Dancer
Michael Herman 1106

FORMATION: Dancers in a single circle, with some extra dancers in the center, about one to every ten of the others.

SONG:	ACTION:
1. As I looked into your eyes I beheld with great surprise That there's somebody waiting for me. Oh there's somebody waiting, There's somebody waiting There is somebody waiting for me.	1. Those in the outside circle move left, while the ones on the inside walk close to the circle to the right.
2. Now choose two--leave the others Choose two--leave the others Choose two, leave the others for me.	2. Each extra person brings in two people of the opposite sex--the three circle left while those on the outside ring stand and clap.
3. Now swing one--leave the other, Swing one, leave the other Swing one, leave the other for me.	3. The extra person must now decide between the two he has chosen swinging one of them. At the end of the verse these two join the ring and the one left starts the game in the center.

8

STOPP GALOPP

M114

From the province of Mecklenburg in northern Germany.

FORMATION: Couples facing each other in a large circle, men with backs to the center, his right arm around her waist, her right hand in his, her left hand on his right shoulder.

ACTION: A. 3 slide steps (gallop steps) counter-clockwise around the large circle (to the man's left), stopping on the third one. (Man steps left with left foot, draws right foot to it - girl uses opposite feet.) Now they turn around each other in four steps. Do same, but to right for the man (clockwise) with three slides and turn. REPEAT ALL.

B. Partners take 2-hand hold, bowing arms out to feel like a little circle of two (2) people. Place right heel ahead of its regular position on the floor (count 1) then put it back to place (count 2), and do same with left heel. Then partners walk around each other half way, with four walking steps. Repeat this action once more, returning to place, then repeat all of B.

C. This part has several possibilities. 1. Traditionally it is done with a polka in closed position as described in the Formation for Stopp Galopp. 2. Use a polka or 2-step forward with promenade position (partners standing side by side, holding hands crossed). The step is to step off with left foot (count 1) draw right foot to it (count 2) step again (count 3) hesitate (count 4). It is almost like skipping. 3. To make it progressive (for partner change) have men to move ahead to next girl during the last two polka steps.

BUTTERFLY

M114

FORMATION: Couples in a double circle. Man stands behind girl's left shoulder, right hands joined at the girl's right shoulder and left hands joined in front of man's chest.

ACTION: Both start the same way. "Heel and toe and heel and close, " first with the left foot. (In position, place left heel forward on count 1, put it back to place, count 2, and repeat.) Partners look at each other a bit flirtatiously over girl's left shoulder. Repeat, leading off with right heel, toe, etc., and looking over girl's right shoulder. (A slight pivot of both partners makes this possible.) Next, two polka steps (step with left foot, draw right foot to it, step again, slight hop) one to the left and one to the right. While continuing polka steps, the girl turns once around under the man's right arm and he follows her with polka steps forward. (Left hands are on hips.)

KALVELIS

M101

The action of this lovely little Lithuanian folk game imitates the metal smith as he hammers at his work. The steps are very, very light.

FORMATION: Single circle of partners holding hands, girl at man's right.

ACTION:

1. The group moves to the left with a polka step. (Step with left foot, draw right foot to it, step again with left, hop with left; then step with right foot, draw left to it...etc.) There are eight polkas to the left, eight to the right.

2. Hammering. Clap left hand on right hand, right hand on left hand; repeat, then link arms, right arm to right arm, and go half way around with two polka steps, then return to place with four claps as before and two polka steps, using left arm this time. THIS IS THE CHORUS.

3. For the second figure, the ladies polka to the center, four polkas, holding their skirts as they go in. Turn and polka back to place with four polkas. Men do the same action, but with arms folded, heavier footwork. REPEAT ALL OF #2, which is the CHORUS.

4. For the third figure, do a polka grand right and left around the circle. Use the basic polka step described. For grand right and left, each person faces partner, gives partner right hand, walk past right side of partner and extend left hand to the next person, and so on around the circle. Do the CHORUS with the person you face when the "Clap, clap, clap, clap" music begins. If someone is left out, he quickly finds a partner.

THERE IS ENOUGH MUSIC FOR TWICE THROUGH COMPLETELY. Some like to slow it down a little.

THE ACE OF DIAMONDS

M102

The Danes do not always agree that this is the way to do "Ace of Diamonds," so if you know a different version, yours may be all right too. You keep your free hand on your hip when doing Danish folk games.

FORMATION: A double circle of partners, men with backs to the center of the circle, facing their partners.

ACTION:

1. Partners clap own hands once, stamp right foot once, link right arms and skip around each other. Repeat action but link left arms this time.

2. Men fold arms on chest, girls with hands on hips. Each hops into the air, extending right foot forward, left foot backward; then on next hop the opposite foot is forward and back. The rhythm might be called out "And right (pause) and left (pause), and right and left and right and left, and right (pause) and left (pause) and right and left and right".

3. On chorus music partners join hands skating position, and move a around the circle, promenade style, using a polka step. (Step forward with outside foot, draw inside foot to it and take weight, step off again on outside foot, pause. Repeat with inside foot leading forward. Done to count of 4.)

ALFELDER

ORIGIN: Alfeld, near Hanover.

M115

FORMATION: Trios in a line, boy in the middle and a girl on each side of him, one trio facing clockwise and one counter-clockwise, around a large circle.

ACTION:

A. Circle 6 (people) clockwise 8 steps, 8 steps back to place and fall back in line.

B. The men hook right elbows and walk around each other 4 steps; meet own right girl with left elbow and turn, 4 steps; meet own left girl with right elbow and turn, 4 steps; back in line in 4 steps.

C. (Same music as B) Bow to opposite trio, equivalent of 4 steps; then all trios, in lines, pass through their opposite trio, dropping hands as they go and passing right shoulders with the person they face in opposite line. (Passing through in 8 steps.) Bow to opposite line, equivalent of 4 steps.

AT THE INN "TO THE CROWN"

M115

FORMATION: Couples in a double circle, men inside, girls outside.

ACTION: Introduction: Partners join hands. Man leads girl to stand opposite him and both bow.

A. Partners clap own hands, clap left on left, right on right, then both hands across (one measure each) with quite a flourish. Then they join both hands across and move around each other with 4 waltzes (step forward on count 1 and take 2 steps in place for each waltz measure, then step off on opposite foot, take 2 steps in place, etc.). REPEAT clapping and turning.

B. WALTZ FORWARD. They join right hands and she turns with 4 waltz steps under his right arm, both moving forward around the big circle counter-clockwise. (She turns clockwise.) He takes 4 small waltz steps forward while she is turning. WALTZ. They do a waltz turn as in A, to 4 waltz measures. REPEAT WALTZ FORWARD AND WALTZ TURN.

C. Both join inner hands and, while doing the waltz step above, swing them forward (first measure) and backward (second measure), then swing them forward again, letting go and completing the turn, he counter-clockwise and she clockwise, away from each other (2 measures). Join hands to do this again 3 more times. MUSIC REPEATS AND SO DOES ACTION "C". To make this one progressive: Man moves ahead (as music repeats) to the next girl and repeats action with her.

SONDERBURG DOUBLE QUADRILLE

From the Island of Alsen.
M115

FORMATION: A line of four couples faces another line of four couples. These sets may be arranged in a column through the middle of the room. In a very large space they may form a circle around the room.

ACTION: (Much is done by "halves" in the sets.)

A. Circle 8 for 16 walking steps clockwise (to the left) and 16 counter-clockwise (to the right). Each half of the set forms a circle with opposite couples.

B. Promenade through the aisle. The head four couples join inner hands with opposite person, walk 7 steps through the aisle formed by the other 4 couples, turn, and walk back to place. Then foot couples do the same.

C. (Same music as for B) Circle 4 for 16 walking steps to the left (clockwise) and 16 walking steps to the right (counter-clockwise). That is, each couple forms a circle with opposite couple.

D. Chain for the two opposite couples (as in C). It is actually a Grand Right and Left around a little circle of 2 couples. Give right hand to opposite person (the one you face in the set, who is not your partner), pass and face your partner (quarter turn), give left hand to your partner, pass and face partner (quarter turn) and left hand to partner, turn to original place and bow. REPEAT.

E. POLKA. (Same music as in D) Traditionally, done with closed shoulder-waist polka, counter-clockwise around space formed by the whole set, and back to original places. (Could be done as promenade with two-step or polka. See Stopp Galopp.)

FOEHRINGER KONTRA

Quadrille from Wyck on North Sea Island of Foehr.
M115

FORMATION: Four couples in a square set, each couple facing one wall of the room.

ACTION: Introduction: Bow to your partner, bow to corner, join hands in a circle. First Tour (figure); circle left with 8 step-hops (or "hop-steps") done by putting foot down on floor (count 1) and hopping on same foot (count 2) then same action with other foot. Circle right in same manner.

CHORUS: 1. Pushcart. Partners face each other and join both hands. They go with 4 step-hops counter-clockwise to the position of the next couple (she backward, he forward), and turn back to back. Joining hands with the corner person there, return with same action to original places. This action is repeated once. (With each step-hop, there is an accompanying motion of the arms in a swing, 1, 2.) Swing joined hands away from each other (count 1) and together (count 3, 4), etc.

2. Grand Right and Left, with running steps. When partners meet the first time they pause briefly and bow. They bow again at the end.

3. Arming. Partners hook right arms and swing around each other with running steps, clapping once on last beat. Repeat, with left arm hook.

Second Tour. Girl's round. The girls walk around inside the circle, hands on hips, 16 steps clockwise back to original places. (CHORUS as above.)

Third Tour. Men's round. Same as girl's except that they start clockwise, then go counter-clockwise. (CHORUS as above.)

Last Tour. Big circle as in the beginning (8 step-hops left, 8 right.) FINISH WITH CHORUS.

SICILIAN CIRCLE

Early American
M104

FORMATION: Double circle. Two couples face each other to form sets of 4. Each man has his partner at his right. One couple faces clockwise, the other counter-clockwise.

ACTION: (All sets follow the call simultaneously)

1. FORWARD AND BACK. Partners join inside hands and walk toward position of opposite couple 3 steps, bring feet together on 4th count; bow, and retire to places.

2. CIRCLE FOUR. All four join hands and circle left once around.

3. LADIES CHAIN. The ladies cross to opposite man, giving right hands to each other as they pass, and left hands to opposite gentlemen (sometimes the ladies make little "saddles" with right hands placed at their waists, palms out - the men place right arms around the girls' waists with hands on girls' right hands), man turns her around with his arm around her waist, backing around as he turns her. Ladies are now facing their "home" position. Ladies then return to original positions, giving right hands to each other again as they cross over, left to their partners, who put right arms around their waists and they turn around in place.

4. RIGHT AND LEFT THROUGH. The two couples cross over and exchange places, giving right hand to "opposites." When they reach the former position of the other couple, man takes partner's left hand and turns her as described in # 3. Return to places in similar manner, man turns partner again. (Ladies must not turn themselves.)

5. FORWARD AND BACK as in #1.

6. PASS THROUGH. Advance toward opposite couple; as couples meet, partners drop hands and go on through to meet a new couple, advancing from the opposite direction, ladies passing between the men.

TROIKA

Russian Dance
M 105

FORMATION: Groups of three around the room, all facing counterclockwise. The center person of each group is usually a man, the others are two girls. The man joins hands with each of the girls and raises them shoulder-high for the girls. The three should be as far apart as the joined hands will allow.

FIGURE 1 Sixteen running steps starting with the right foot. Keeping hands joined, the girl on the right runs in front of man under the arch formed by him and the left lady and back to place with 8 steps; then left lady goes through arch made with lady at right. Man turns under own arm in each case.

FIGURE 2 Each group of three join hands in a little circle and run to the left with 12 running steps starting with the right foot, ending with three stamps in place, right-left-right, pause on count 4. Keep hands joined, running to the right with 12 running steps. Man runs ahead under joined hands of girls in 4 counts, going forward to join two girls ahead, while girls run in place, 4 counts.

LA RASPA

Mexican Dance
M 106

La Raspa is a colorful folk game from our American neighbors south of the border, is unusual in that the chorus comes first in the music and the figures second. The figures change but the chorus remains the same. On the record there is music for 4 figures and choruses. La Raspa may be done in couples in "free formation" around the room, or it may be done in a circle. Sometimes in closing jarable step is used (heel, heel, toe, toe), but it is very difficult and is not included here. After the last figure, there is music for 3 claps.

FORMATION: Either free formation with couples around the room or couples in a circle, the men with their back to the center of the circle, counterclockwise.

ACTION: Chorus - Partners face and use a two-hand hold. The footwork is similar to that in "Ace of Diamonds." (Kick right foot forward and touch heel to the floor, with left foot backward (count 1), left foot forward and heel to floor (count 2), then right forward again (count 3), then hold for count 4. Repeat action starting with the left foot. This sequence is done 8 times in all. (Cue: "Right, left, right, hold; left, right, left, hold.") Sometimes on the repeat couples dothe step in a half-knee bend position.

ACTION 1 Polka: If doing La Raspa in a circle, partners hold hands, skating position, and move around the circle promenade style doing polka step. (Man starts with left foot, girl with right. Each takes a step forward on the outside foot, draws the other foot up beside the outside foot, shift weight; step again with outside foot, pause, to count of 4. Then a similar step with the inside foot. A called description might be: step, close, step, and step, close, step and step, close, step, etc.) For a turning polka the partners face each other, the man places his hands on the girl's waist and she places her hands on his shoulders. The man steps to the left, slides his right foot to his left foot, steps again with the left, and does a hop turn on left foot. The girl does similar action, starting with right foot first. (Experienced couples can make a complete turn in two polka steps. The turn comes at the same time as the hop.) The man repeats the same starting with his right foot, leading the girl with her left foot. Continue polka steps till chorus starts again. CHORUS.

ACTION 2 Partners join both hands and stand with hands outstretched to the side, right shoulders pointing to right shoulder. Then skip around in place clockwise for 8 counts. Reverse directions, left shoulder to left shoulder, and skip 8 steps in a counterclockwise direction in place. Repeat all CHORUS.

ACTION 3 Arming: Clap own hands once, skip toward partner, hook right elbows and skip around 8 counts, clap own hands, hook left elbows and skip around 8 counts. Repeat all.

SEVEN JUMPS

Danish Dance
M 108

FORMATION: Originally done by two men, it can be done with any 2, hands joined.

ACTION: The action is cumulative. Each time you do everything that you have done before and add something.

1 Partners join both hands and skip around to the left 7 skips (clockwise), ending with a quick jump. Repeat, skipping counterclockwise.

2 Drop hands, face partners, fold arms on chest. On long note of music, raise right knee, lower it. Wait motionless as second note sounds. (Action from 3-9 is cumulative.)

3 Repeat 1 and 2; adding, raise left knee. (You "wait motionless" after the action has been completed in each case.)

4 Do 1, 2, 3, and add, Kneel on right knee.

5 Do 1, 2, 3, 4 and add, Kneel on both knees.

6 Do 1, 2, 3, 4, 5 and add, Left elbow on floor.

7 Do 1-6 and add, Right elbow on floor.

8 Do 1-7 and add, Chin on floor.

9 Do parts 1 and 2 only. Bow to partner at the very end.

TAMPET

M114

FORMATION: A line of 2 couples headed clockwise faces a line of 2 couples facing counter-clockwise (like Fireman's Dance). These sets of four couples are arranged in a large circle around the room.

ACTION:

A. Circle 8, 16 walking steps to the left and 16 walking steps to the right.

B. Within their rows couples change sides with 4 sliding steps, then end up by pointing right toe over left foot and left over right in the new position (when going to the left). Reverse action when going to the right, pointing left toe over right. (Pointing means to touch floor with toe beyond foot mentioned.) NOTE ON PASSING: The original right couple passes in front of the left. Return to place with the new right couple passing in front. NOW REPEAT SAME ACTION, but with left couples passing in front.

C. Center four form right hand across (star) and at same time corners join hands forward. Walk first 16 steps clockwise in place, then 16 steps counter-clockwise (center with left hand star) returning to starting position.

D. Four steps forward and four steps backward (hands joined along the two-couple rows), then forward again. Each person drops hands and passes right shoulder to right shoulder with the person in the other line of four facing him, to move on ahead and meet a new row. REPEAT FROM BEGINNING WITH THE NEW ROW.

KLAPPTAN

Also named "Finger Polka" or "Wooden Shoes".

M114

FORMATION: Couples in large circle, men with backs to center and facing their partners who face center. (Free hands are always on hips in this one.) The singing words (adapted) are in quotes:

A. "And with your hands go clap, clap, clap." (Clap own hands three times.)
"Now with your feet go trap, trap, trap." (Stamp your feet three times.)
"Your right hand shake, your left hand shake." (Shake forefinger on the right hand, then the left one, at each other.)
"Now both turn around and don't be late." (As you start the clockwise turn around individually, right hands meet with a clap; use four steps for a complete turn and finish with three stamps.)

B. Polka. Inner hands joined, couples move forward counter-clockwise, swinging joined hands forward and backward as they go. (Polka: step forward on left foot, draw right foot to it, step again, hop. Action is very much like a polka step.) For experienced groups, as the music repeats, they do a polka in closed position. (Man puts both hands at girl's waist, she puts both hands on his shoulder, and they turn around each other clockwise, using step described above, he starting with left foot, she with right.) Otherwise, continue the polka around the circle. To make THIS ONE PROGRESSIVE, thus changing partners, have men to move one girl to the left each time it is repeated.

ALABAMA GAL

M112

FORMATION: Virginia reel type of line, as many as 20 couples to a set. If there are more couples, form two or more sets.

SONG:
1. Come thru' in a hurry (3 times)
   Alabama Gal.
2. I don't know how, how (3 times)
   Alabama Gal.
3. I showed you how, how (3 times)
   Alabama Gal.
4. Ain't I rock candy? (3 times)
   Alabama Gal.

This one has a self-contained story. The Alabama Gal didn't know how to do the local steps, so the village fair-haired boy showed her, and then says, modestly, "Ain't I rock candy?" which means "Ain't I really the stuff?"

ACTION:

1. Head man takes his partner's left hand in his right and goes down the set inside the lines toward the foot as far as "Come through in a hurry" (sung twice) carries him. They turn toward each other, shift hands, and come back to the head, getting there on the words, "Alabama Gal".

2. Reeling: Using a hand reel, they first link right arms with each other, make a turn and a half, then reel all the way to the foot.

3. When the words, "Come through in a hurry" come up again, the next couple at the head starts down the set, going as far as the second couple (who are already reeling), return to place, and then do #2. Each couple in turn reels down the set. Set needle back on record, but not at the very beginning. (From And Promenade All)

SENT MY BROWN JUG

M112

SONG:
1. Sent my brown jug down town (repeat three times)
   So early in the morning,
   It came back with a waltz around (three times)
   So early in the morning.
2. Railroad, steamboat, river and canoe,
   Lost my true love and don't know
   what to do.
3. O, she's gone, gone, gone, gone,
   gone, gone,
   O, she's gone on that raging canoe.
   Let her go, go, go, Let her go,
   go, go,
   Let her go on that raging canoe.

FORMATION: Single circle of partners facing center. Girl at right of her partner.

Sent My Brown Jug, Con't

ACTION:

1. Circle left, 8 steps, walking as you sing the first two lines.

2. Circle right 8 steps, singing the next two lines.

3. On the words "railroad, steamboat...don't know what to do," partners join right hands and walk around each other; then join left hand with the "corner person" (who was on the man's left, lady's right) and walk around each other, returning to original partner, ending with backs to center of circle.

4. Join both hands with partner and take four slide steps (step, close) to the man's left. This is on the words, "O, she's gone, gone, gone, O, she's gone, gone, gone." Turn partner in four walking steps on line ending with "raging canoe."

5. Man leaves partner, moves to his left to a new partner, and repeats figure 4 with her, ending with new partner at his right. REPEAT FROM THE BEGINNING.

SANDY LAND

M112

SONG:

1. Make my living in Sandy Land (Repeat 3 times)
Fare thee well, my honey.

2. One more river I'm bound to cross,
Until I meet my honey.

3. How old are you, my pretty little miss?
How old are you, my honey?
She answered me with a "Ha, ha, ha,
I'll be sixteen next Sunday."

FORMATION: Single circle, facing in, with man's partner on his right. Hands joined around circle.

ACTION: Verse 1. "In and Out." Players move four steps in toward center, raising hands slowly to shoulder height. Take four steps back, lowering hands to original position. Repeat this in and out movement.

Verse 2. "Right and Left." Let go of hands in circle. Partners face one another, holding right hands. Partners pass right shoulders to take left hand of next person, releasing right hand of partner. Thus the players weave in and out offering first the right hand and then the left. On the word "honey" keep that player for partner.

Verse 3. "Promenade." Promenade with new partner. REPEAT ENTIRE GAME AS OFTEN AS DESIRED.

TURN THE GLASSES OVER

M112

SONG:

1. I've been to Harlem,
   I've been to Dover,
   I've travelled this wide world over,
   Over, over, three times over;
   Drink all the gingerale, and

2. Turn the glasses over.

CHORUS:

3. Sailing east, sailing west,
   Sailing over the ocean,
   Better watch out when the boat
   begins to rock

4. Or you'll lose your girl in the
   motion.

FORMATION: Double circle of partners, men on inside, facing counter-clockwise, ready to promenade.

ACTION: With a slow step, players walk around the circle in a counter-clockwise direction, on verse. On CHORUS, the men's circle moves in opposite direction (clockwise), girls continue counter-clockwise. When the word "lose" comes up, take closest partner as your new one. VARIATION: On this word, each man crosses center of circle to get partner on the opposite side. (You can have extras in this one. They join the appropriate circle at the beginning of the chorus.)

GREAT BIG HOUSE IN NEW ORLEANS

M113

SONG:

1. Great big house in New Orleans,
   forty stories high.
   Ev'ry room that I've been in,
   filled with pumpkin pie.

2. Went down to the old mill stream,
   t' fetch a pail of water,
   Put one arm around my wife,
   th' other 'round my daughter.

3. Fare thee well, my darlin' girl;
   fare thee well, my daughter,
   Fare thee well, my darlin' girl;
   with golden slippers on 'er.

FORMATION: Single circle of partners, facing clockwise, man ahead of his partner.

ACTION:

1. With a strutting step, the circle moves in a clockwise direction.

2. On "Went down to the old mill stream" ladies take three or four steps toward center and hold hands around in a circle. "Fetch

a pail..." On this the men move toward center and reach across the joined hands of the ladies and down to the floor as if picking up a pail of water. Each man's partner is still at his right. Men join hands. "Put one arm..." Men raise joined hands over the heads of the girls and make a circle behind girls' waists. "Other round my..." Girls do same, making a circle behind men's waists.

3. All drop hands and face partners. Man turns lady on his right (his "wife") around one and a half turns, exchanging places with her. Then he moves in a clockwise direction to take both hands of his "daughter" (the girl who was on his left in #2 above) and turns her a time and a half. This puts him ahead of his new partner. The single circle again moves in a clockwise direction, each person strutting along slowly by himself.

NOTE: If the men, during first half of #3, will end up slightly outside the circle and the ladies slightly inside, it is easier to identify the person whom you are to move up and take.

MULBERRY BUSH

M111

THE SONG:

1. There were two couples a-skating away,
Skating, a-skating, a-skating away;
There were two couples a-skating away,
So early in the morning.

2. The ice was thin and they all fell in,
They all, they all, they all fell in;
The ice was thin and they all fell in,
So early in the morning.

3. The old swing in and the new swing in,
The old swing in and the new swing in,
The old swing in and the new swing in,
So early in the morning.

FORMATION: Single circle without partners, holding hands, facing center. In the center are one or more pairs of couples, doing a right hand star, as you start.

ACTION: During first verse the outside circle moves counterclockwise, the couples in the star formation move clockwise. During the second verse both outside circle and star formations reverse directions. During third verse, persons in the center go out to circle, choose partner, bring that person into the center and with another couple they form another star. Continue until all are in. (Players stand in large circle and clap while this choosing takes place.)

TEN LITTLE INDIANS

M111

FORMATION: Line of 5-7 couples (7 is best) facing head of room, girl at right of man.

SONG:

1. "Where, O where is sweet little Susan . . . ,
   (REPEAT TWICE MORE)
   Way down yonder in the
   Paw Paw Patch."

2. "Come on, boys, and let's go find her,
   (REPEAT TWICE MORE)
   Way down yonder in the
   Paw Paw Patch."

3. "Pickin' up paw paws, put'em in a basket,
   (REPEAT TWICE MORE)
   Way down yonder in the
   Paw Paw Patch."

ACTION:

1 Head girl turns down her line and skips around the foot of the set, around the men's line, and back to place during first verse.

2 She starts around again, the whole men's line following, skipping.

3 Back in place, partners join inside hands and reach down to pick up paw paws with free hand. They skip around in same direction, down girl's line, back up from foot to place.

4 Repeating words of #3, all make a two-hand arch by facing partner, joining both hands and raising high; head couple goes to foot and stays, leaving a new couple at the head.

HEAD GIRL SHOUTS OUT HER NAME IF IT IS NOT KNOWN.

RIG - A - JIG -JIG

M111

FORMATION: Single circle, no partners needed, facing center. One player is in the center. (For a large circle, start with two or more.)

WORDS:

1. "As I was walking down the street, down the street, down the street,
   As I was walking down the street, Heigh-o, heigh-o, heigh-o.
2. A pretty young girl (girls sing 'a handsome boy' or 'lad')
   I chanced to meet, I chanced to meet, I chanced to meet,
   A handsome boy (pretty young girl) I chanced to meet,
   Heigh-o, heigh-o, heigh-o.

CHORUS:

Rig-a-jig-jig and away we go, away we go, away we go,
Rig-a-jig-jig and away we go, Heigh-o, heigh-o, heigh-o."

Rig-A-Jig-Jig (continued)

ACTION:

1 Person in center walks around circle, counterclockwise. Chooses partner by time of chorus.

2 On chorus, skip around the circle, holding hands skating postion (girl's right hand in man's, her left in his) singing. At the end of chorus, form single file of players in the center, and each will this next time take a new partner. Continue this cumulative way until all have partners.

OATS, PEAS, BEANS
(Come,My Love)

M 111

THE SONG:

1. Come, my love, and go with me,
Come, my love, and go with me,
Come, my love, and go with me,
And I will take good care of thee.

2. You are too young, you are not fit,
You are too young, you are not fit,
You are too young, you are not fit,
You cannot leave your mother yet.

3. You're old enough, you're just about right,
You're old enough, you're just about right,
You're old enough, you're just about right,
I asked your mother last Saturday night.

FORMATION: Double circle of couples, men on inside, girls on outside, ready to promenade in counterclockwise direction, holding inside hands.

ACTION: During the first verse promenade forward. During the second, the men do an about face and the circles move in opposite directions. During the third verse take both hands of the girl met on the first word of the verse and swing around in place for a long 2-hand swing. Then begin over again.

DAISY, DAISY

(1) Daisy, Daisy, give me your answer, do,
(2) I'm half crazy, all for the love of you,
(3) It won't be a stylish marriage,
(4) For I can't afford a carriage,
(5) But you'll look sweet, upon the seat
Of a bicycle built for two.

Formation: Double circle of partners faced for marching. (Counter-clockwise)

Action:

(1) Take four hesitation steps, or just walk eight steps
(2) Reverse four hesitation steps, or just walk eight steps (Clockwise)
(3) Face partner, shake forefinger at each other.
(4) Fold arms, shake head and look very sad.
(5) With increased tempo, swing partner with a skip step, leaving that lady on last word and taking lady ahead, etc.

YANKEE DOODLE

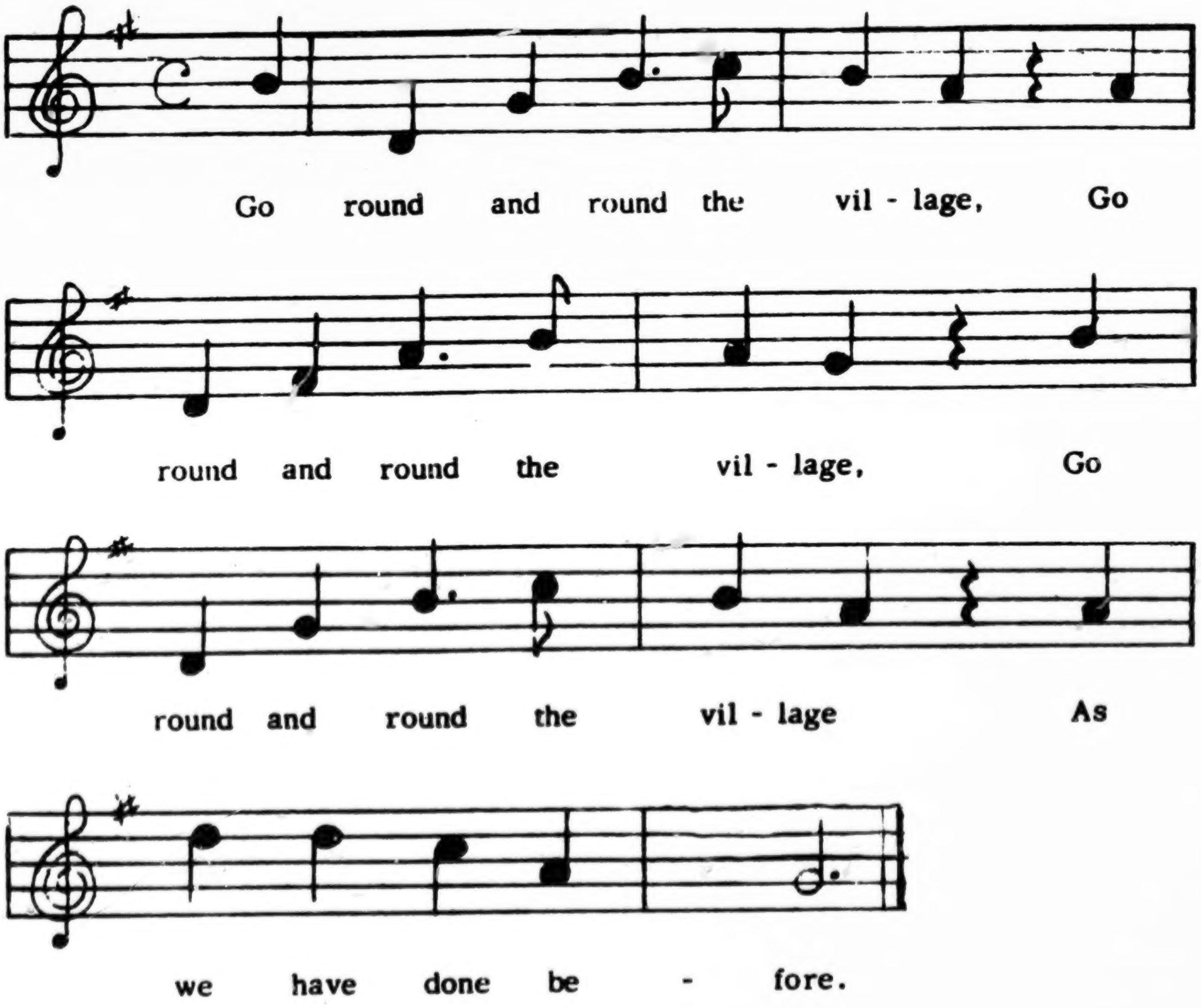
(1) Father and I went down to camp,
Along with Captain Good'in,
And there we saw the men and boys,
As thick as hasty puddin'!
(2) Yankee Doodle, keep it up
(3) Yankee Doodle, dandy,
(4) Mind the music and the step,
And with the girls be handy!

Formation: Double circle of partners, faced for marching.

Action:

(1) March briskly counter clockwise
(2) Four side steps or slides forward
(3) Four side steps or slides backward
(4) Swing partner with elbow swing and a skip step.
On last word, boys leave old partner behind them and take girl ahead for new partner, etc.

ROUND AND ROUND THE VILLAGE


Go round and round the vil - lage, Go
round and round the vil - lage, Go
round and round the vil - lage As
we have done be - fore.

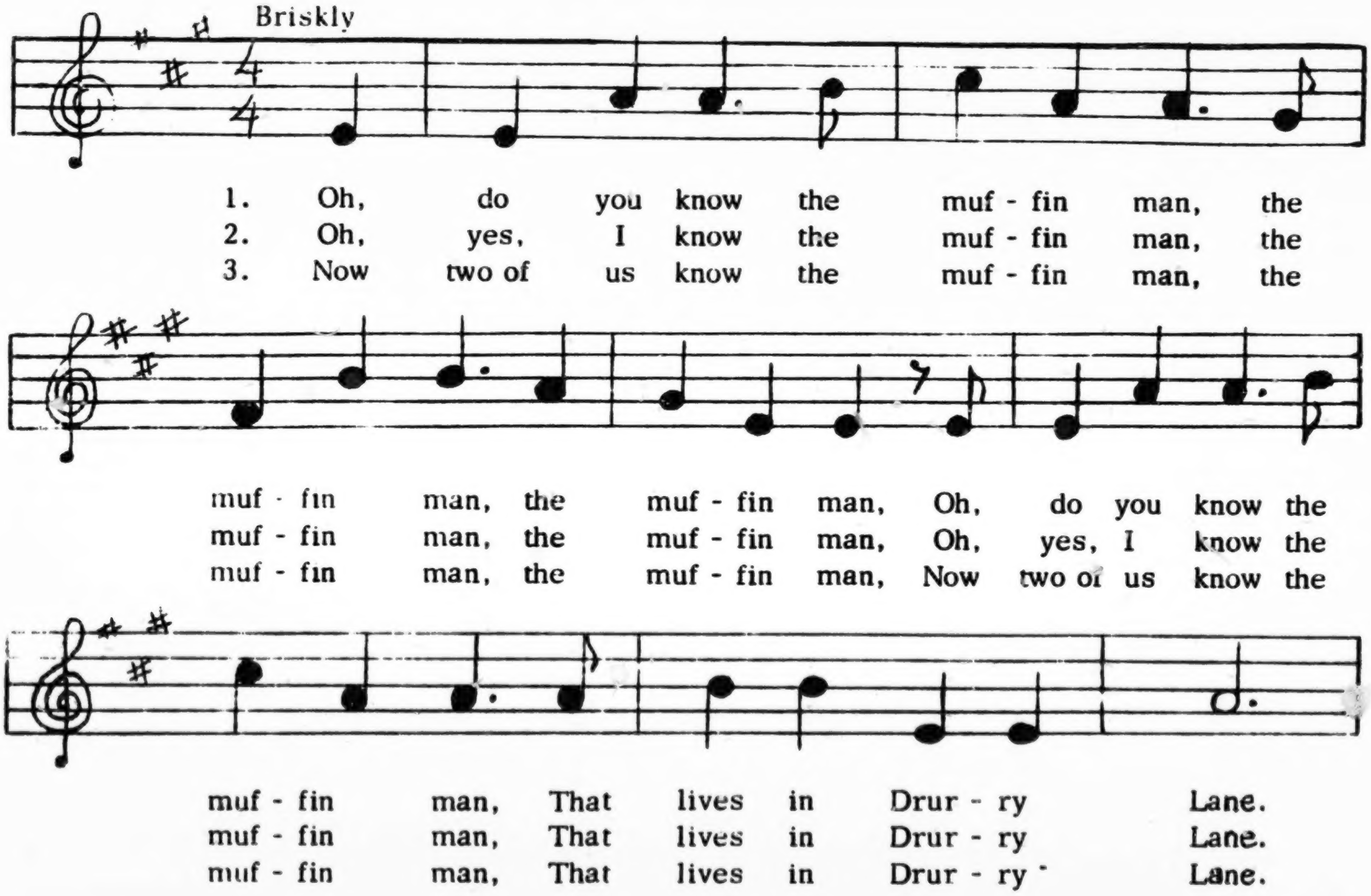
Go in and out the windows, etc.
As we have done before.

Now stand before your partner, etc.
And bow before you go.

Now follow me to London, etc.
As we have done before.

A circle of children represents the houses. As the first verse is sung, one child runs round the village. The others join hands and raise them to form windows. The child runs in and out of the windows as the second verse is sung. When they come to "Stand before your partner," he stops and bows to the child who will take his place in the next turn. Both he and his partner skip around the circle during the last verse.

THE MUFFIN MAN

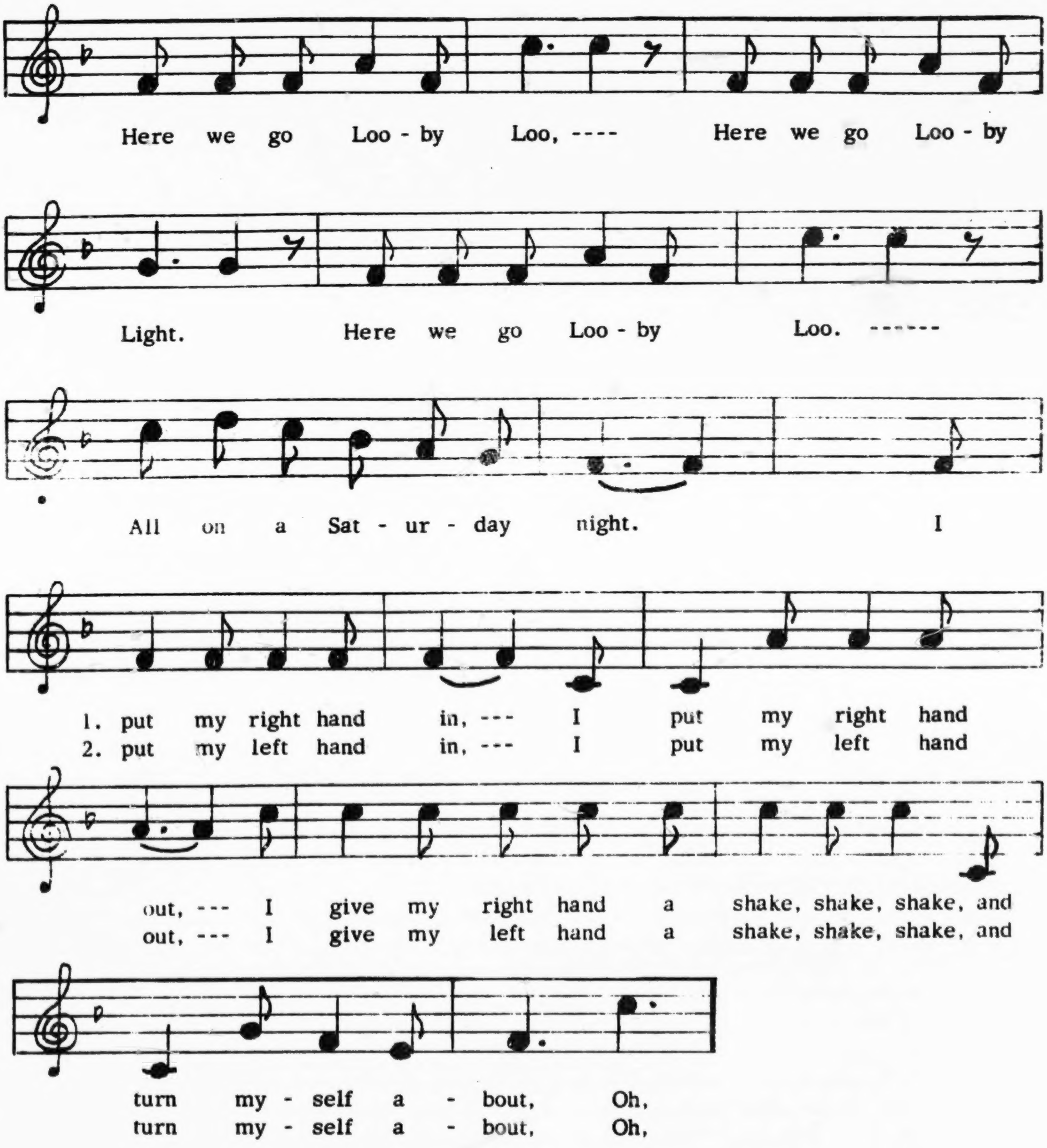

Briskly
1. Oh, do you know the muf - fin man, the
2. Oh, yes, I know the muf - fin man, the
3. Now two of us know the muf - fin man, the
muf - fin man, the muf - fin man, Oh, do you know the
muf - fin man, the muf - fin man, Oh, yes, I know the
muf - fin man, the muf - fin man, Now two of us know the
muf - fin man, That lives in Drur - ry Lane.
muf - fin man, That lives in Drur - ry Lane.
muf - fin man, That lives in Drur - ry Lane.

Single circle, hands joined, one player in center.

First verse: Center player take four skipping jumps forward and four backward in front of circle. The others jump in place, hands on hips, while they sing the second verse. Player in center and the one he is facing join hands and skip around inside the circle, as they sing the third verse.

The play is continued by repeating the action with the two players in center, the next time with four, etc., until all engaged are in the center. Sing the appropriate number with each repetition of third verse.

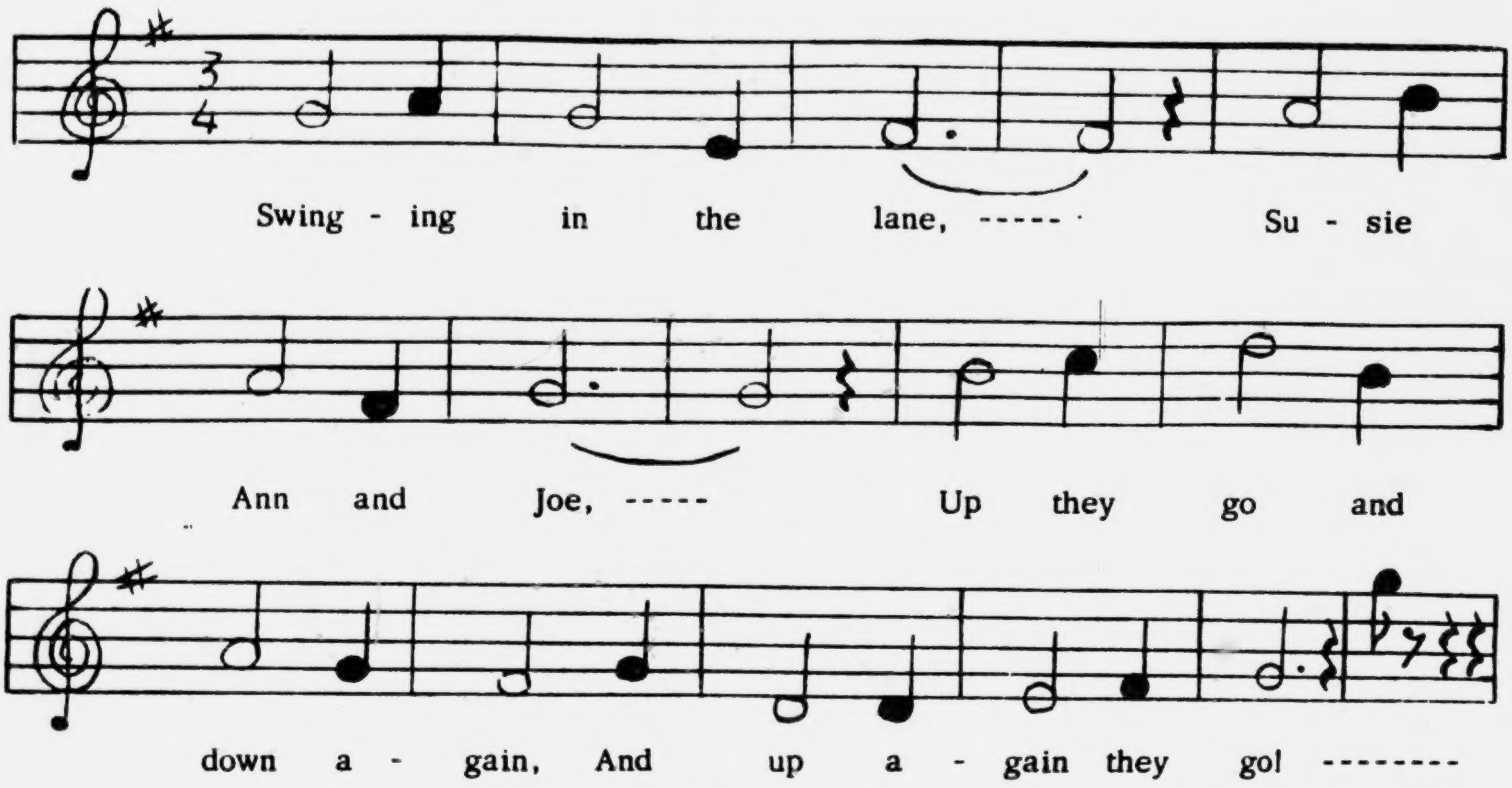
LOOBY LOO


Here we go Loo - by Loo, ---- Here we go Loo - by
Light. Here we go Loo - by Loo. ------
All on a Sat - ur - day night. I
1. put my right hand in, --- I put my right hand
2. put my left hand in, --- I put my left hand
out, --- I give my right hand a shake, shake, shake, and
out, --- I give my left hand a shake, shake, shake, and
turn my - self a - bout, Oh,
turn my - self a - bout, Oh,

3. I put my two hands in, etc.
4. I put my right foot in, etc.
5. I put my left foot in, etc.
6. I put my head 'way in, etc.
7. I put my whole self in, etc.

The play is about a boy who took a hot bath every Saturday night. One night the fire went out and he had to bathe in cold water. (Leader relate this story.) Each player represents the boy. (1) All join hands in a circle and skip to the left, repeating this after each verse of pantomime. (2) Stand facing center, put right hand in toward center gingerly; snatch it out, shake it vigorously and turn in place. Repeat as indicated by words of succeeding verses. On last verse, all jump into center, out again, shake themselves, turn and finish with a hand-clap or a whoop.

SWINGING IN THE LANE


Swing - ing in the lane, -----
Su - sie
Ann and Joe, -----
Up they go and
down a - gain, And up a - gain they go! --------

Groups of three, forming a circle around the room, all facing in same line of direction. No. 1 and 2 of each group join crossed hands to form a "swing". No. 3 balances forward and back, using one measure of music for each direction. At the last word "go" No. 3 runs under the swing and goes to the next swing as it is coming down. Repeat from the beginning. Each player should have a turn at pushing the swing.

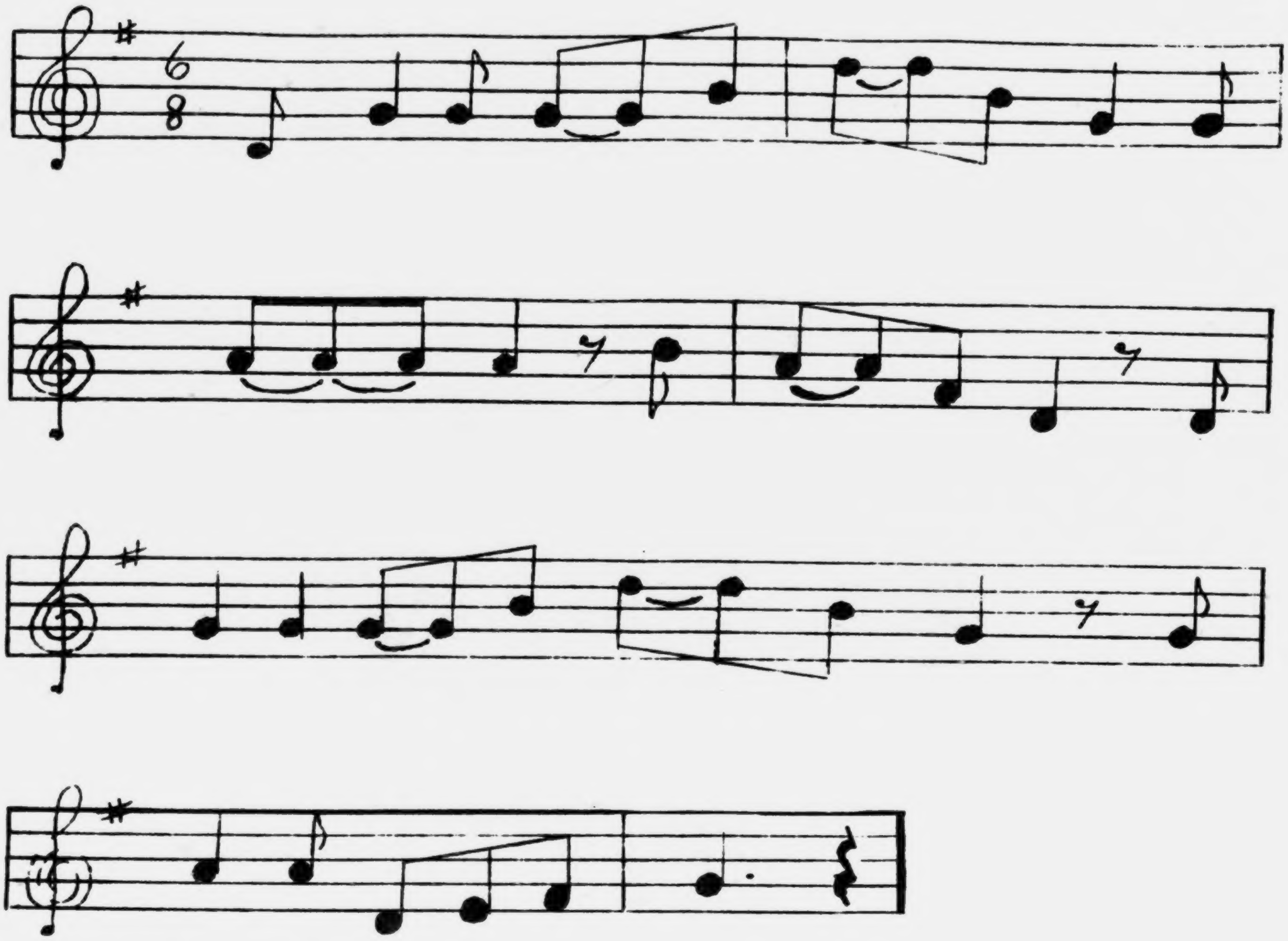
THE SEED CYCLE

MUSIC - The Farmer in the Dell

The music is sung one or more times for each part of the action, according to the number of players and available space. The players are divided into groups of Seeds, Wind, Rain, the Sun, and one acts as the Farmers. As all sing the following pantomime is enacted.

1.	The farmers sows his seeds, etc.	Seeds curl up on the ground
2.	The wind begins to blow, etc.	Wind players run around waving arms.
3.	The rain begins to fall, etc.	Rain players run about, fingers hanging down, imitating raindrops.
4.	The sun begins to shine, etc.	Sun players walk slowly, arms up, palms forward.
5.	The seeds begin to grow, etc.	Seed players slowly rise.
6.	The farmer cuts his grain, etc.	Action as with scythe, grain falls down.
7.	The farmer binds his sheaves, etc.	He touches three at a time who stand back to back.
8.	And now the harvest is in, etc.	All skip around sheaves, hands joined.

I WISH I HAD A WINDMILL



1. I wish I had a windmill
      A windmill, a windmill
   I wish I had a windmill
      I know what I'd have it do.

(Arms and hand stretched out horizontally - weave up and down alternating left and right.)

2. I'd have it pump some water,
      Some water, some water,
   I'd have it pump some water
      All up from the river below.

(Hands clasped in front, arms extended, pump up and down.)

3. And then I'd dig a duck pond,
      A duck pond, a duck pond,
   And then I'd dig a duck pond
      Where the ducks and the geese could swim.

(Two hands cupped together and stooping each time to scoop up dirt.)

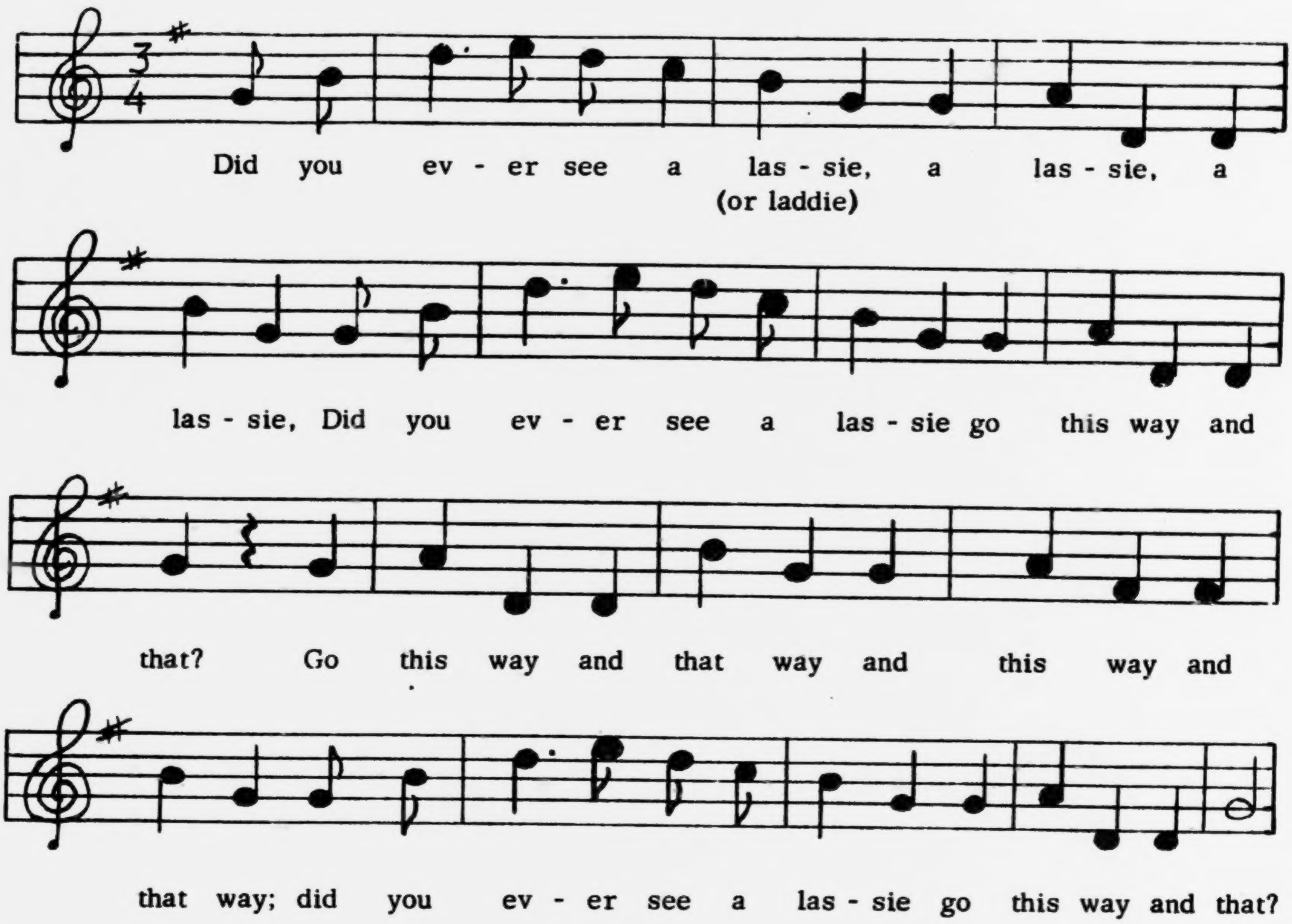
4. The ducks would make their wings flap,
      Their wings flap, their wings flap,
   The ducks would make their wings flap,
      And then they would say quack, quack.

(Hands at waist, Swing elbows forward and back with music.)

5. The geese would stretch their long necks,
      Their long necks, their long necks,
   The geese would stretch their long necks,
      And they would answer s-s-s-s-s-s-s-s-.

(Hands at waist. Swing head backward and forward with music. On "s-s-s-" each points finger and runs toward other children to scare them.)

DID YOU EVER SEE A LASSIE?


Did you ev - er see a las - sie, a las - sie, a
(or laddie)
las - sie, Did you ev - er see a las - sie go this way and
that? Go this way and that way and this way and
that way; did you ev - er see a las - sie go this way and that?

Single circle, hands joined, with a lassie (or laddie) in center. All walk or skip to left. On the words "do this way and that", (8th measure), circle halts and the player in center shows the action to be performed. During the remainder of song all imitate the movement in rhythm. Choose a new lassie (or laddie) and repeat.

TETON MOUNTAIN STOMP
(A circle mixer)

MUSIC -- Western Jubilee 725-B

POSITION -- Partners face each other, men on the inside and ladies on the outside. Join hands with partners.

Take two slide steps to man's left, count 1 - 2 - 3 - stomp.
Take two slide steps back to man's right, count 1 - 2 - 3 - stomp.
One slide step to man's left, count 1 - stomp.
One slide step to man's right, count 1 - stomp.

Turn in banjo position, which is right hip to right hip. The gent walks forward and the lady walks backward, gent starting on left foot and lady on right. Take four walking steps in line of direction. The count is 1 - 2 - 3 - pivot. Then go back in reverse line of direction. Count 1 - 2 - 3 - pivot. Then the gent takes four walking steps in line of direction to new partner. The lady takes four walking steps in reverse line of direction to new man.

Meet your new partner and do four two-steps, going around clockwise. On the third two-step the gent twirls his partner under his left arm. Get ready to start the dance over.

PATTY CAKE POLKA

MUSIC -- Any good schottische or polka

POSITION -- Couples in circle, man on inside facing partner, hold both hands.

Heel and toe, heel and toe, (man's left -- lady's right).
Slide, slide, slide, slide, (to man's left -- lady's right).
(Repeat in opposite direction.)
Patty cake 8 times -- Own hands together,
Right hands across,
Own hands together,
Left hands across,
Own hands together,
Both hands across,
Own hands together,
Clap thighs.

Right arms link -- four polka steps around.
Left arms link -- four polka steps around.

For a mixer, have the gents move left to the next partner, and repeat.

FIVE FOOT TWO

MUSIC -- Windsor 7619

POSITION -- Couples in circle, Varsouvienne position

Two-step left, two-step right,
Walk - 2 - 3 - 4.
Two-step left, two-step right,
Break with the left and ladies turn into the circle (Ladies face in, Gents face out, hands joined in circle).
Balance in, balance out,
Break with the left, turn half-way about (Ladies face out, Gents face in, circle joined again).
Balance in, balance out,
Break with the right, and you're ready again.
(With a new partner, and in Varsouvienne position)

BOSTON TWO STEP

MUSIC -- MacGregor 309

POSITION -- Partners holding hands facing counter clockwise, boys on inside circle, girls outside. Dance starts with each person doing a two-step away from each other, but not dropping hands.

Two-step away -- two-step together,
Walk - 2 - 3 - turn.
(Double circle is now facing clockwise)
Two-step away -- two-step together,
Walk - 2 - 3 - face.
(Face partner with hands joined)
(To man's left and lady's right)
Step-slide, step-slide.
(To man's right and lady's left)
Step-slide, step-slide.
Two-step with partner once around and man moves left to a new partner.

OH, JOHNNY, OH

MUSIC -- Folkraft Record 1037 (without calls), or MacGregor 007-3 (with calls)

POSITION -- Players in a circle. Each man has his partner on his right.

Oh, you all join hands and you circle the ring (to the left).
Stop where you are, give your partner a swing.
Swing that girl behind you.
Now your own if you have time before you're through;
It's allemande left with your sweet corner maid,
Do-si-do your own,
Now you all promenade with the sweet corner maid,
Singing OH, JOHNNY, OH, JOHNNY, OH!

SWEDISH FAMILY WALTZ

MUSIC -- Folkdancer Record 1057

Music of the Bohemian folk song found on page 9 of "Singing Farmers" can be adapted for this dance by omitting the last eight bars of the music. This is the music for the song "Farmers Union Friends".

POSITION -- Couples in a circle with hands joined. Ladies on right side of men.

MUSIC	ACTION
Measure 1	All waltz forward one waltz step.
Measure 2	Step back to place with waltz step.
Measure 3 & 4	Each gent release right hand (lady release her left) and with left hand swings the lady at his left over to his right. (Lady continues waltz step as she crosses in front of the gent.) Each gent now has a new partner at his right.
Measures 5, 6, 7, & 8	Repeat the above
Measures 9, 10, 11, & 12	Repeat again
Measures 13 & 14	Repeat the same as for Measures 1 & 2
Measures 15 & 16	Each gent takes the lady on his left as a new partner to waltz.
Measures 17, 18, 19, 20, 21, 22, 23, & 24	All couples waltz, but on the last two measures get in position to join hands in circle to repeat entire dance.

Pianist note -- Measures 25 - 32 are omitted.

WALTZ QUADRILLE

(A singing quadrille)

MUSIC -- Imperial Record 1095

POSITION -- Square dance position. All steps are a waltz step.

First couple down center and there you divide,
The gent to the left, the lady to the right side,
You honor your partner, your corner the same.
You swing corner lady with a waltz promenade.

Second Couple - - - - - -

Third Couple - - - - - -

Last Couple - - - - - -

SALTY DOG RAG

Decca; #27981
By: Red Foley

MEASURES	
1 - 2	SIDE, BEHIND, SIDE, BRUSH: SIDE, BEHIND, SIDE, BRUSH Grapevine to right, then grapevine to left (position is promenade position) Step right to side, left behind right, step right to side, brush left across right, repeat opposite direction.
3 - 4	WALK 2, 3, 4. Four slow walking steps forward, starting with right foot.
5 - 8	REPEAT ABOVE.
9 - 10	CROSS, 2, 3, BRUSH: ROLL, 2, 3, BRUSH Release right hands but retain left hands. Gent does a grapevine to the right and brushes the left over the right. The lady crosses to the inside toward center of hall in three running steps and brushes the left over the right. Then starting with the left foot BOTH make a LEFT face turn (roll) in three fast steps the gent passing right line of direction from his lady, ending in facing position holding right hands, gents back to the center of hall.
11 - 12	STAR AROUND 2, 3, 4 In right hand star position walk around partner in four slow steps rejoin left hands.
13 - 16	REPEAT MEASURES 9 - 12 above ending in promenade position.

I MISS MY SWISS

Old Timer # 8101

MUSIC: "I Miss My Swiss"

STARTING POSITION: Open (facing line of direction)

FOOTWORK: Opposite throughout

MUSICAL INTRODUCTION: 4 Measures

1 - 4	Walk, 2; 3, 4; Forward, Close; Backward, Close; L R L R L R L R Four walking steps left, right, left, right, forward in line of direction. Step forward again on left in line of direction, step on right beside left; step backward in right line of direction on left, step on right beside left.
5 - 8	Walk, 2; 3, 4; Forward, Close; Backward, Close-face; Repeat measure 1 - 4 but on last step measure 8 end in facing position, man's back to center, man's right and woman's left hands joined.

I MISS MY SWISS, Con't

9 - 12 Side, Behind; Side, Swing; Side, Behind; Side, Touch;
L R L R R L R L

Grapevine step moving in line of direction; step left to side, behind on right; left to side, swing across in front with right (toe pointed down). Repeat grapevine moving right line of direction with opposite foot but end with a touch of the left beside right - no weight on left.

13 - 16 Turn Two-Step; Two-Step; Twirl; Twirl;

Starting man's left foot make two right face turning two-steps for one full turn. Then woman does two twirls under her right and man's left arms in four steps (right face twirls) Right, left, right, left as man walks beside her left, right, left right.

Entire sequence is danced NINE times.

ENDING: Four extra measures: Walk, 2; 3, 4; Twirl; Bow and Curtsy.

AS A MIXER - - On measures 15 - 16, woman twirls forward in line of direction to next partner while man, after starting her twirl, drops back in his four steps to pick up his next partner.

KISS WALTZ

Old Timer # 8101

MUSIC: "Kiss Me Again"

STARTING POSITION: Open dance position, inside hands joined, both facing in line of direction.

FOOTWORK: Opposite footwork for man and woman during measure 1 through measure 9, identical footwork for man and woman during measure 10 through 21, opposite footwork for man and woman during measure 22 through 32. Directions are for the man while footwork is opposite unless otherwise stated.

MEASURE: (Introduction) - Partners wait in open position, inside hands joined.

1 - 4 BALANCE APART; BALANCE TOGETHER; BALANCE APART; BALANCE TOGETHER;
Balance apart, man to left side on left foot, woman to right side on right foot; balance together, man to right side on right foot, woman to left side on left foot; repeat the balance apart; repeat the balance together.

FIGURE:

1 - 4 WALTZ OUT; BANJO WRAP; AROUND, 2, 3; 4, 5, 6;
Start left foot, take one waltz step diagonally forward and to left; man then makes about ½ right face turn moving clockwise around woman to end facing

right line of direction with three steps, right-left-right, while releasing woman's left hand and allowing his right arm to contact her waist, as woman makes slightly more than one full left face solo turn in place with three steps, left-right-left, ending with partner in banjo position with right hips adjacent, man's right arm around woman's waist and left arm out to side, elbow flexed and forearm vertical, woman's right arm around man's waist and left arm extended to side; starting man's left foot, partners turn 1½ clockwise with each other in six steps with woman making a ½ right face turn during last two steps to end with partners facing slightly to left of line of direction.

5 - 8 TURN AWAY, 2, 3; FRONT, SIDE, BEHIND; TWIRL, 2, 3; FRONT, SIDE, CLOSE:

Starting man's left foot, partners make solo turn away from each other, man left face and woman right face with three steps ending in facing position, man's back toward center of hall, and joining both hands; moving in line of direction, step on right foot across in front of left, step left side on left foot, step on right foot across in back of left, woman doing counterpart crossing in front; as woman makes right face twirl under her right and man's left arms with three steps right-left-right, man steps to left side on left foot, steps on right foot across in front of left, and steps left side on left; step on right foot across in front of left, step left side on left, close right foot to left taking weight on right as woman dances counterpart, crossing in front, maneuvering to take closed dance position, man facing line of direction.

9 - 12 BALANCE FORWARD: BACK, - , CLOSE (to skaters position); BACK, TOUCH, - ; STEP, SWING, - ;

Balance forward on man's left foot; to make transition to identical footing, man uses canter rhythm to step backward on right foot, hold one count, close left foot to right taking weight on left as woman makes a solo ½ left face turn in three steps, left-right-left, to face line of direction and partners take skaters position; partners now use identical footwork to step backward in right line of direction on right foot, touch left toe beside right foot, hold one count; step forward in line of direction on left foot, swing right foot forward, hold one count.

13 - 16 TURN RIGHT, 2, 3; FORWARD, 2, 3; STEP, SWING, - ; TURN LEFT, 2, 3;

Partners make one complete right face turn with each other in three steps, right-left-right, toeing out on first step on right foot and pivoting about ¼ right face, stepping forward on left pivoting 3/4 right face to face in line of direction, and forward on right to complete one full turn, partners exchanging sides to end with woman on man's left side, joined left hands above woman's left shoulder, joined right hands out to right side; take three steps forward in line of direction, left-right-left; step forward on right foot, swing left foot forward, hold one count, makes one complete left face turn with each other in three steps, left-right-left; in reverse of measure 13, exchanging sides to end in skaters position, woman on man's right side, both facing line of direction.

KISS WALTZ, Con't

17 - 24 TWIRL TO SKATERS; WALTZ FORWARD; WALTZ BACK; WALTZ FORWARD; WALTZ BACK; TWIRL, 2, 3; BALANCE APART; BALANCE TOGETHER;
Man takes three short steps forward in place, right-left-right, while woman makes full right face twirl under joined left arms with three steps and partners resume skaters position; as in a "box waltz", start left foot and waltz diagonally forward and to left, turning $\frac{1}{4}$ left to face center of hall; start right foot and waltz diagonally backward and to left turning $\frac{1}{4}$ left to face line of direction; to make transition to opposite footing, man steps forward on left foot, holds one count, and closes right foot to left, taking weight on right as woman makes full right face twirl under joined left hands with three steps, left-right-left, to end with partners facing, man facing line of direction, and changing joined hands to man's right and woman's left; balance apart on left foot; balance together on right foot, (woman's footwork opposite) and take closed dance position.

25 - 28 WALTZ TO BANJO; TWINKLE, 2, 3; TWINKLE, 2, 3,; TWIRL TO SIDECAR;
Step forward in line of direction on left foot to start a $\frac{1}{2}$ left face turn, step forward on right completing $\frac{1}{2}$ right turn to face right line of direction, step on left foot beside right to end in Banjo position; step forward in right line of direction on right, step forward on left starting $\frac{1}{2}$ turn, step on right foot beside left completing $\frac{1}{2}$ right face turn to face line of direction in sidecar position; repeat measure 26 starting left foot and ending with man facing right line of direction in banjo position; as man takes three short steps forward in right line of direction, right-left-right, woman makes full right face twirl under her own right and man's left arm, left-right-left, crossing in front of man to his left side to take sidecar position.

29 - 32 TWINKLE, 2, 3; TWINKLE, 2, 3; TWINKLE, 2, 3; TWIRL TO OPEN:
Start left foot and do one waltz twinkle in right line of direction in sidecar position; start right foot and do one waltz twinkle in line of direction in banjo position; start left foot and do one waltz twinkle in right line of direction in sidecar position to end in banjo position, man facing line of direction, then man takes three short steps forward in line of direction, right-left-right, as woman makes $1\frac{1}{2}$ right face twirl under her own left and man's right arm in three steps, left-right-left, to end with partner in open dance position both facing line of direction, inside hands joined, ready to repeat the figure.

REPEAT FIGURE TWICE

ENDING: - 1 - 4 - WALTZ OUT; BANJO WRAP; AROUND, 2, 3; 4, 5, 6; - Repeat action of Measure 1 - 4 of figure except bow on 4.

MAYIM

Folkraft 1475x45A

FORMATION: Single circle facing center, no partners.

STARTING POSITION: All hands joined with arms extended straight downward, right foot free.

MEASURES:

FIGURE I

A

1 - 8 FOUR "CIRCASSIA" STEPS, starting with right foot, progressing clockwise, Circassia step: Cross and step on right foot in front of left, turning slightly to left (1 and), step on left foot, beside right, turning to face center (2 and), cross and step on right foot in back of left, turning slightly to right (1 and), leap lightly onto left foot, turning to face center (2 and).

ENTIRE PATTERN OF MEASURES 1 - 2 done FOUR TIMES, accenting first step on right foot.

FIGURE II

B

1 - 2 FOUR RUNNING STEPS FORWARD, TOWARD CENTER of circle, starting with right foot. Accent the first step by leaping forward on right foot, landing in a deep knee bend, with body bent forward. Raise arms gradually upward while advancing toward center with three light running steps (left, right, left), finish with arms and head lifted upward.

3 - 4 FOUR RUNNING STEPS BACKWARD, AWAY FROM CENTER starting with right foot, accent the first step by leaping backward on right foot, landing in a deep knee bend. Lower arms gradually while moving backward with three light running steps (left, right, left). Finish with body erect, arms extended straight downward.

5 - 8 REPEAT PATTERN OF Measures 1 - 4.

INTERLUDE

1 - 2 CIRCLE LEFT WITH FOUR RUNNING STEPS, starting with right foot. All face left, keeping hands joined, and progress clockwise with four running steps forward starting with right foot. Finish facing center.

FIGURE III

C

1 - 4 TAP LEFT TOE IN FRONT AND TO SIDE, hopping on right foot. Hop on right and touch left toe across in front of right foot (1 and). Hop on right and touch left toe to left side (2 and). This pattern done FOUR TIMES.

5 - 8 TAP RIGHT TOE IN FRONT AND TO SIDE, hopping on left foot and CLAPPING HANDS. Hop on left and touch right toe in front of left foot, clapping hands once in front (1 and), hop on left and touch right toe to right side, opening hands out to side (2 and). This pattern done FOUR TIMES.

SWEDISH SCHOTTISCHE

Micheal Herman
1055
(Record usable for regular schottische.)

Swedish Folk Dance

The schottische is commonly done in the Scandinavian countries as a simple ballroom dance... 1, 2, 3, hop; 1, 2, 3, hop and turn with 4 step-hops. This Swedish Schottische in figures is a special dance with many figures and is not usually done for general recreation purposes. It is used more for exhibition on special occasions.

BASIC STEP:	The schottische step is usually done as a walking step forward . . 3 steps followed by a hop (left, right, left, hop on left; right, left, right, hop on right). Then followed by 4 step-hops, Left, right, left, right.
FORMATION:	Couples facing counterclockwise in a ring. Lady to right of man.
PART 1:	Man has right arm around lady's waist. She places left hand on his nearest shoulder. Free hands on hips. Both dance forward with 16 step-swings, starting by stepping on left foot. On the 16th step bring both feet together with a very slight jump.
PART 2:	Take ballroom position and lady should step in front of man so that there is a single circle formation with man facing counterclockwise. Lady clockwise. Now both dance a schottische step towards center of circle, sidewards. Lady starts on right foot. Man on his left. Then another schottische step away from center, and then both turn with 4 step-hops. Repeat all of Part 2.
PART 3:	Still facing partners, join right hands with partner, free hands on own hips. Take a schottische step to center and another away from the center. Man dances forward with 4 step-hops, left, right, left, right, as lady turns to own right, under joined right hands with 4 step-hops, right, left, right, left. (Lady turns clockwise.) Repeat all of Part 3.
PART 4:	Drop hands, still face partner. Man folds hands on his chest, lady has hands on own hips. Both take a sideward schottische step to center and another away from center, sidewards. Man takes 4 step-hops forward as lady turns to own right with 4 schottische steps. Repeat Part 4.
PART 5:	At end of Part 4, lady should maneuver into position to right of man in preparation for Part 5. Man puts right arm around lady's waist and helps her move in front of him and around him as lady dances around the man with one complete revolution using 2 schottische steps. She starts off by turning to left and rolls completely around man to finish at his right. The man dances 2 schottische steps in place as he helps lady dance around him. Then both dance forward 4 step-hops. Repeat the roll-around the man for a repeat of Figure 5. The 4 step-hops forward are done in a side by side position as in Figure 1, by the way.

PART 6: Partners now take a back grasp position by placing hands behind each other's backs and starting on man's left, lady's right foot, both dance to center of circle with 3 step-hops, then place inside heel forward and shout "HEY"! Now do 3 step-hops moving away from center by making a half turn clockwise and finish facing the wall and place outside foot heel forward. Do NOT shout "Hey". Repeat Part 6. Note: Partners do not drop hands at any part of Figure 6. Stay together!

PART 7: Man kneels as lady dances around him counterclockwise with 2 schottische steps. He rises, then takes a side by side position with partner and both dance forward with 4 step-hops. REPEAT all of Part 7. Note the man jumps high in air and lands with a loud thud on the floor during the kneeling figure.

PART 8: Starting from a side by side position, the man "tosses" the lady from his right side to his left side as he takes 2 schottische steps in place, the lady moving over to the other side with one schottische step, then returns to her original place with another schottische step. In other words, on the first schottische step the man moves the lady from his right arm position to his left arm position. On the second schottische step, he returns her to her original position. Then both take ballroom position and both turn with 4 step-hops. Repeat Part 8.

The entire dance is done twice on the record and at the end the man tosses the girl high in the air...that is she jumps by pushing down on his shoulders with both hands as he helps her up from a waist-hold.

NOTE that the Swedish step-hop is done crisply and neatly and that free hands should be on hips at all times.

In parts 2, 3, 4, the schottische steps are done towards the center of the ring and away from the center, sort of on a diagonal so that there is always movement counterclockwise around the ring.

OXJANS

Micheal Herman
1055
Folk Dance for Men

FORMATION: May be done either by two men or two rows of men facing each other. This dance is NEVER done by girls.

CHORUS: Two men face each other with fists clenched in front of own chest, elbows out to side at shoulder level.
Both move sidewards towards the music with a hop-step-together-step and stamp the other foot twice. (One man would be doing a hop on the left foot, then a step-together-step right leftright, and stamp twice on left foot.

The other man would be doing a hop on the right foot, then a step-together-step left right left and stamp on right foot twice.)
As the above step is done the hands are thrust outwards straight out at the shoulder level, then on the stamps brought in front of chest again.
Now repeat all of the above starting on the other foot and moving into original places and this time stamp only ONCE

Repeat all of the above again.

FIGURE I
SQUAT

Man # 1 with hands on hips, sinks down into a semi-squat and pauses, as at the same time man # 2 rises up on toes and towers over the head of the opposite man and pauses. Now reverse the situation with the one who was down rising up and vice versa. Repeat all.

Now repeat the same thing, but double time, or twice as fast. Follow the music as it has appropriate tempo changes for this figure. DO THE CHORUS.

FIGURE 2
SCISSORS

Spring in air and finish with right foot forward and pause. Repeat but this time left foot is forward.
Repeat all of this.
Now repeat again but double time or twice as fast (16 steps all told)
DO THE CHORUS

FIGURE 3
ELBOWS

Both men turn half way and hit right elbows (Hands are on own hips) PAUSE, then jump turn and hit left elbows. Pause. Repeat all. Now repeat the same figure double time, twice as fast. DO THE CHORUS.

FIGURE 4
BOXING

# 1 man quickly and sharply thrusts right fist into space made by partner's right hand on his own hip. Bring fist back immediately so it looks as if #1 man had actually hit his partner. # 2 man does the same. Repeat all, using left first. Now do it double time, alternating right and left fists, thrusting well into partner's elbow so it looks like a real good fight. (NOTE some dancers merely thrust fist into space and don't withdraw it. This is not good as it doesn't look like a fight, so avoid this version.)

FIGURE 5
HAIR-PULLING

Men place hands on head of partner. # 1 man pulls head of # 2 man down and pause. Then # 2 man pulls head of # 1 man down. Repeat again. Now do it double time to music. Don't pull too hard. Actually each man bows his own head up and down just simulating that his hair is being pulled. DO THE CHORUS.

FIGURE 6
THUMBING

The # 1 man places thumbs in his eyes and wiggles fingers as he sticks out his tongue. At the same time # 2 man thumbs his nose with both hands. Then they reverse. Now repeat all double time. DO THE CHORUS.

FIGURE 7
THE FIGHT

# 1 man swings right hand as if to hit # 2 man's cheek but actually misses it as at the same time the # 2 man ducks down to his right and loudly claps his own hands. This creates the illusion of one man striking another.

The # 2 man now swings right hand as if to hit # 1 man as the # 1 man ducks and claps. The swing should be vigorous, but careful so that one does not actually hit partner. At the same time the other person should be quick to duck and to give a resounding clap of own hands. Do the same double time. DO THE CHORUS.

The dance ends with both men making a high turn in air and come down to face each other and shake hands and walk off as friends, arms around each other.

The sequence of figures does not need to be in the order given so if dancers forget and do them in a different order it doesn't matter. The more acting, and exaggerated motions the better. Boys should pretend to be really angry and can ad lib throughout the dance. Boys enjoy this dance tremendously and it is a good one to use for demonstrations or just to get them interested in folk dancing. The dance is never, but never done by girls, and perish the thought that a boy and girl should do it together. Please!

KINDERPOLKA

Michael Herman
EPA-4146

OPENING FORMATION:	Single circle, partners facing, with hands joined. Arms extended sideward, shoulder high.
PART I MEASURES	
1 - 2	Couples take two step-draws toward center of circle (step-close, step-close), and three steps in place.
3 - 4	Then two step-draws back to place and three more steps.
5 - 8	Repeat all Part I.
PART II	
9 - 10	Slap thighs with both hands, clap own hands, then clap partner's hands three times.
11 - 12	Repeat Part II.
PART III	
13 - 14	Place right heel forward and shake right forefinger at partner three times. Repeat, with left heel and forefinger.
15 - 16	Turn about in place with four running steps, face partner and stamp three times.

Kinderpolka can be a good "mixer" if the boy moves forward to a new partner for each repetition of the dance. Children may enjoy jumping as they turn about, rather than running (Part III).

MECHOL OVADYA

Folkraft 1475x45B

FORMATION: Open circle, leader at right.

STARTING POSITION: Hands joined with arms extended straight downward, right foot free.

MEASURES:

CHORUS

1 STEP SIDEWARD RIGHT on right foot (count 1), DRAW LEFT FOOT TO RIGHT, without transferring weight, and BEND BOTH KNEES(2), STEP SIDEWARD LEFT on left foot (3), DRAW RIGHT FOOT TO LEFT, without transferring weight, and BEND BOTH KNEES (4).

2 TAP the ball of the right foot FORWARD (1), IN BACK (2), and twice in place next to left foot (3, 4). Bend left knee with each tap.

1 - 8 ENTIRE PATTERN OF MEASURES 1 - 2 done FOUR TIMES.

FIGURE I

1 STEP SIDEWARD RIGHT on right foot (1), Bend and STRAIGHTEN RIGHT KNEE (2), CROSS AND STEP ON LEFT FOOT in back of right (3), BEND AND STRAIGHTEN LEFT KNEE (4).

2 STEP ON RIGHT FOOT beside left (1), BEND AND STRAIGHTEN BOTH KNEES (2), JUMP lightly on both feet (3), HOP ON left foot bending right knee and raising right foot in back at ankle level (4).

1 - 8 ENTIRE PATTERN OF MEASURES 1 - 2 DONE FOUR TIMES progressing to right.

1 - 8 REPEAT CHORUS.

FIGURE II

All face right, keeping hands joined.

1 STEP FORWARD ON RIGHT FOOT (1), BEND AND STRAIGHTEN RIGHT KNEE (2), STEP FORWARD ON LEFT FOOT (3), BEND AND STRAIGHTEN LEFT KNEE (4).

2 TWO RUNNING STEPS FORWARD, Right (1), Left (2), JUMP lightly on both feet (3), hop on left foot bending right knee and raising right foot in back at ankle level (4).

1 - 8 ENTIRE PATTERN OF MEASURES 1 - 2, done FOUR TIMES. Finish facing front in original starting position.

1 - 8 REPEAT CHORUS.

FIGURE III

1 REPEAT MEASURE 1 of FIGURE I.

2 STEP ON RIGHT FOOT beside left (1), BEND AND STRAIGHTEN BOTH KNEES (2), JUMP lightly on both feet, turning one-quarter turn to right (3), HOP on left foot, turning one-quarter to left to face front again, bending right knee and raising right foot in back at ankle level (4).

1 - 8 ENTIRE PATTERN OF MEASURES 1 - 2 done FOUR TIMES, progressing to right.

1 - 8 REPEAT CHORUS.

VIRGINNY MIXER

Grenn 14076

POSITION: Open, facing line of direction, inside hands joined.

FOOTWORK: Opposite

MEASURES:

1 - 2 Walk, 2, 3, 4 (face); TWO STEP BALANCE LEFT; TWO STEP BALANCE RIGHT; Man starting left, walk forward in line of direction, four steps; face partner joining both hands starting left toward line of direction do a two step balance; starting right toward right line of direction do a two step balance, while turning to face line of direction, inside hands joined;

3 - 4 REPEAT MEASURES 1 - 2 END FACING PARTNER WITH RIGHT HANDS JOINED.

5 - 6 RIGHT HAND STAR AROUND, 2, 3, 4 (face); Back away, 2, 3, 4; Man starting left, turn right hand star around, clockwise, end facing partner; in four steps, back away from partner man toward center of hall, woman toward wall;

7 - 8 TOGETHER 2, 3, 4 (to a new partner); BALANCE LEFT; BALANCE RIGHT; Man starting left, everyone moving diagonally right, walk forward 4 steps joining both hands starting left toward line of direction do a two step balance; starting right toward right line of direction do a two step balance, while turning to face line of direction, inside hands joined. Man moves one place toward right line of direction and woman toward line of direction.

Dance goes through 8 times, then bow to partner.

DANCE OF GREETING

Michael Herman
EPA-4146

OPENING FORMATION: Single circle, girls on partners' right. All face center.

PART 1:
MEASURE:

1 All clap own hands twice, face partners and bow (girls curtsy).

2 Facing center, clap hands twice and bow (or curtsy) to neighbor.

3 Facing center again, all stamp twice in place (right, left).

4 Turn in place with four light running steps.

Repeat Part 1.

PART 2:
MEASURE:

5 - 8 All join hands and run, lightly, 16 steps left.
Repeat 16 running steps to the right.

NOTE: Older groups may prefer the following variation:

PART 1:
MEASURE:

1 Clap hands twice, on the beat.

2 All turn in place with four light running steps.

3 - 4 Bow (and curtsy) slowly to partner, holding for two full measures.

5 - 8 Repeat Part 1.

PART 2:
MEASURE:

9 - 16 In shoulder-waist position, couples move counterclockwise around the circle with 16 step-hops. (Step-hop by stepping, then hopping, on one foot as the other foot swings forward and across.)

PART 3:
MEASURE:

1 - 8 Repeat Part 1 (twice through).

PART 4:
MEASURE:

9 - 16 All step-hop around the circle in a "grand right and left": facing each other,

partners grasp right hands and pass on to the next person with a left-hand hold. Continue around the circle in this fashion, alternating right and left-hand holds, for 16 step-hops.

If the 16 step-hops do not bring original partners together, each repeats the dance from the beginning with a new partner - that person with whom hands are clasped at the end of the 8 measures.

SILVER LINING

Grenn
14076

FOOTWORK: Opposite throughout, directions are for man.

INTRODUCTION:

1 - 2 WAIT; BALANCE APART, POINT, TOGETHER, TOUCH (to butterfly);
Wait 1 measure; step apart on left, point right toward partner, step toward partner on right, touch left by right and face partner with both hands joined in butterfly position man's back to center of hall.

DANCE:

1 - 2 FACE TO FACE; BACK TO BACK;
Step to side on left, close right to left, step to side on left, pivot $\frac{1}{2}$ left-face pulling trailing hands through to end with back to partner; step to side on right, close left to right, step to side on right, pivot $\frac{1}{2}$ right-face to end facing partner and wall in butterfly position;

3 - 4 (scissors) SIDE, CLOSE, CROSS, -; SIDE, CLOSE, CROSS, - (to scp); *
Step to side on left, close right to left, cross left in front of right (woman crossing in front), hold 1 count; step right to side (in right line of direction), close left to right, cross right in front of left (woman crossing in front), hold 1 count (to semi-closed position);

5 - 6 (hitch) FORWARD, CLOSE, BACK, - ; BACK, CLOSE, FORWARD, - ;
Step forward on left, close right to left, step backward on left, hold 1 count; step backward on right, close left to right, step forward on right, turn to closed position man's back to center of hall;

7 - 8 TURN TWO-STEP; TURN TWO-STEP (to butterfly);
Starting man's left, do 2 turning two-steps in line of direction to end in butterfly position man's back to center of hall;
Dance goes through 8 times then step apart and bow and curtsy.

* Semi-closed position.

TEACHIN' (two step)

Grenn
14076

FOOTWORK: Opposite throughout, directions are for man.

INTRODUCTION:

MEASURES:

1-2 Wait, balance apart, point, together, touch;
Wait 1 measure; step apart on left, point right toward partner, step toward partner on right, touch left by right and turn to face line of direction inside hands joined;

DANCE:

MEASURES:

1-2 Walk, 2, 3, Brush; Walk, 2, 3, turn/face (to butterfly);
Walk forward three steps (L, R, L), brush right forward; walk forward 3 steps (R, L, R), touch left by right turn to face with man's back to center of hall in butterfly position;

3-4 Side, close, side, touch; side, close, side, touch;
Step to side in line of direction on left, close right to left, step to side on left, touch right by left; step to side in right line of direction on right, close left to right, step to side on right, touch left by right;

5-6 Turn away, 2, 3, brush; on around, 2, 3, brush (to face);
Starting on left turn away from partner on man's left (woman's right) in 3 steps (L, R, L), brush right forward; on around in 3 steps (R, L, R), to face partner with man's back to center of hall, brush left forward;

7-8 STAR THRU, 2, 3, -; CALIFORNIA TWIRL, 2, 3, - (to open);
In 3 steps and a 1 count hold do a S/D star thru to end facing right line of direction; in 3 more steps and a 1 count hold do a S/D California twirl to end in open position facing line of direction;
Dance goes through 8 times, then bow to partner.

NOTE: When the above routine is mastered, the following routines can be substituted for various parts of the dance in order to teach additional basics:

SUBSTITUTES for
1-2 (two step)
FORWARD, CLOSE, FORWARD, -; FORWARD, CLOSE, FORWARD, TURN/FACE (to butterfly);
Do 2 forward two steps then turn to face partner with man's back to center of hall in butterfly position;

1-2 (hitch) FORWARD, CLOSE, BACKWARD, - ; BACKWARD, CLOSE, FORWARD, TURN/FACE (to butterfly);
Step forward on left, close right to left, step backward on left, hold 1 count; step backward on right, close left to right, step forward on right, turn to face partner. Man's back to center of hall in butterfly position;

SUBSTITUTES for
3-4 (vine) SIDE, BEHIND, SIDE, TOUCH; SIDE, BEHIND, SIDE, TOUCH;
Step to side in line of direction on left, step right behind left, step to side on left, touch right by left; step to side in right line of direction on right, step left behind right, step to side on right, touch left by right;
3-4 (scissors)
SIDE, CLOSE, CROSS, -; SIDE, CLOSE, CROSS, -;
Step to side in line of direction on left, close right to left, cross left in front of right (both crossing in front), hold 1 count; step to side in right line of direction on right, close left to right, cross right in front of left, hold 1 count;

SUBSTITUTES for
5-6 (two step-turn away) TWO-STEP TURN AWAY; TWO-STEP ON AROUND (to face);
Turn away from partner using a two-step starting with man's left (woman's right); turn on around using another two-step to face partner with man's back to center of hall;

SUBSTITUTES for
7-8 (two step-turn) TWO-STEP TURN; TWO-STEP TURN;
Do 2 turning two-steps to end in open position facing line of direction.

THE GRAND SQUARE

Capitol
KASF-4039

NOTE: This dance is prompted rather than called. The caller gives his instructions on the 6th, 7th, and 8th counts of the measure, and the dancers start their figure on the strong beat of the measure that follows. The following is the routine and not the calls for the dance:

THE GRAND SQUARE (used as break, opener & closer)

A Head couples go in, two, three, FACE PARTNER
Away, two , three, FACE OPPOSITES
Away, two, three, FACE OWN
Together, two, three, REVERSE

B Away, two, three, FACE OPPOSITES
Together, two, three, FACE OWN
Together, two, three, FACE OPPOSITES
Away, two, three, you're home.

Side couples do counterpart of head couples' actions by facing partner and backing away at beginning, starting at B, then doing A. All four couples execute this pattern at the same time, with the head couples moving toward the center and the sides toward their corners, synchronizing their movements as they go.
Total Count: 16 bars of music.
Teaching Technique: Using head couples only (move side couples out), work the Grand Square as explained. After they know their part, have them sit out while side couples are instructed. Then put both together.

ROUTINE FOR DANCE

A Grand Square as opener

B First Chorus
Head ladies chain across and back (count 16)
Side ladies chain across and back (count 16)
Head ladies chain their right-hand lady and back (count 16)
Side ladies chain their right-hand lady and back (count 16)

C Grand Square as break

D Second Chorus
Right and left through (in same order)

E Grand Square as break

F Third Chorus
Half promenade and a right and left home (follow same order)
In a half promenade, each couple is in promenade position, one facing the other, men touch left shoulders, veer to the right and couples trade places.

G Grand Square as ending.

EVERYWHERE MIXER

Grenn
14076

POSITION: Open, facing line of direction, inside hands joined.

FOOTWORK: Opposite

INTRODUCTION: Wait 2 measures

MEASURES:

1-2	Walk, 2, 3, 4(face); Side, close, side, close (2 slow slides); Man starting left, walk forward in line of direction four steps; face partner joining both hands step left in line of direction, close right to left, step again on left in line of direction, close right to left while turning to face line of direction, inside hands joined;
3-4	Repeat measures 1-2 end facing partner with right elbow hook.
5-6	Right elbow around, 2, 3, 4(face); Back away, 2, 3, 4; Man starting left, in right elbow hook, in four steps, walk once around, clockwise, end facing partner; in four steps back away from partner man toward center of hall, woman toward wall;
7-8	Dos-A-Dos (right shoulder around), 2, 3, 4, 5, 6, 7, 8; Man starting left, do an eight count dos-a-dos with person to the right of original partner. Man moves one place toward right line of direction and woman toward line of direction. Join inside hands with new partner to start dance.

Dance eight times then bow to partner.

Capitol
KASF-4039

CHASE THE RABBIT

One and three, lead right out to the right
Chase the rabbit, chase the squirrel
Chase that pretty girl 'round the world

No. 1 lady goes between No. 2 couple and around the lady with No. 1 gent chasing her, back into center of square. No. 3 couple is doing the same figure with No. 4 at same time. Then No. 1 and 3 ladies, hooking right elbows, walk around each other in center of square.

Chase the possum, chase the coon
Chase that big boy 'round the moon, and circle four.

No. 1 and 3 ladies, after looping, chase their partners back between the couple they've been working with and around the No. 2 or 4 gents back into square.

Four hands and around you go
Break that ring with a do-si-do
One more turn and home you go
Allemande left with your left hand
Right to your honey, and a right and left grand.
(Repeat for couples 2 and 4)
Four hands around you go
Two gents swing with an elbow swing
Opposite lady with an elbow swing
Two gents swing with an elbow swing
And now your partner elbow swing

Two gents hook right elbows and turn once and a half to other lady. Go around her with left elbow then back to other man, around him once and a half with a right elbow then back to own girl.

And circle four
Four hands and around you go
Do Si Do - then home you go
Allemande left, and an allemande thar
Go right and left and form a star

After going around corner with left, give right to your partner, left to next, gent walks into center to form a star with right hand. Gents back up, ladies go forward.

And back up boys, but not too far
Shoot that star, to the heavens whirl

Gents break at center and walk around lady as in an allemande left and head for a new partner.

It's a right and a left to the next pretty girl
and form a star.

Right hand to next girl, left to next but hang on to her, and gents form a right hand star and back up while ladies walk forward to turn the star.

And back up boys, but not too far
Shoot that star, and find your girl
And promenade eight, go 'round the world

Gents break at center and each lady and gent walk around one another as in allemande, now you meet your original partner and walk her home.

Join hands and circle eight, circle to the left
The first couple rip 'n snort, go down that center and
cut 'em all short
Lady go right, man go wrong
Get back home where you all belong.

First couple draws entire circle through couple No. 3 (opposite). First couple breaks hold with partner. Lady No. 1 goes right, man No. 1 goes left, taking the line with them and back to place while No. 3 dishrags. Rip 'n Snort then repeated for each of the couples.

THE WHEAT

Michael Herman
EPA-4146

FORMATION:	Sets of three, preferably one boy and two girls, or one girl and two boys. All face counterclockwise, inside hands joined.
PART 1:	All walk forward 16 steps.
PART 2:	Center dancer hooks right elbow with right-hand partner and turns twice around with 8 skipping steps. Repeat with partner on left.
	Repeat from beginning as often as desired. Center dancer may move forward to dance with a new set of partners each time dance is repeated.

MACK IS BACK

Grenn
12048

1. Join your hands and make a ring - Circle left you know
Move it all the way around - Until you get back home
Allemande left your corner girl - Do-Sa-Do your own
Men star by the old left hand - And turn it once around
Do-Sa-Do go round your own - Then do an old left allemande
Come home and swing your lady - And then promenade the land
Oh the line forms - On the right girls
Now that mack is - Back in town

2. Head two couples square thru - About four hands you sail
Star by the right with the outside two - Roll it down the trail
Heads to the middle left hand star - One time you know
Turn your corner by the right - Partner by the left and go
Back to the corner catch all eight - By the right hand half way round
Back by the left and keep her - Promenade the town
Oh the line forms - On the right girls
Now that mack is - Back in town

3. Repeat #1

4. Repeat #2

5. Repeat #1 again - this is the end of the dance. You may swing your partner once round after the promenades if there is time.

CARROUSEL (Sweden)

Michael Herman
EPA-4146

This dance is named for the acceleration which takes place in Part 2 (or the Chorus). The exchange of places symbolizes passengers boarding for the "next ride".

FORMATION:	Double circle, all facing center. Girls form inside circle, hands joined. Boys place hands on partners' shoulders.
PART 1: Measures 1-4:	All take sliding steps to the left, one per beat, 16 in all. Stamp on the last three steps.
PART 2: Measures 5-8:	Still moving left, double time so that the slide becomes a gallop. Sing:

"Ha, ha, ha! Happy are we,
Anderson and Peterson and Lundstrom and me!"

Repeat Part 2 to the right.

At the end of second Chorus, boys and girls exchange places and repeat from the beginning.

DOWN THE LANE

MacGregor
#642-B

"Down the Lane" may be danced either as a couple dance or as a circle mixer. These instructions will indicate the boys' part, girls doing counterpart. Couples stand side by side, inside hands joined facing counterclockwise.

Rock forward on left, swing right. Rock back on right, point across with left. Rock forward on left, swing right. Rock back on right, point across with left. Step forward on left, brush out with right. Step forward on right, brush in with left. Step forward on left, brush out with right. Step forward on right and pivot to face clockwise. Rock forward on left, touch close with right. Rock back on right, touch close with left. Rock forward on left, touch close with right. Rock back on right, touch close with left. Step forward on left, brush in with right. Step forward on right, brush out with left. Step forward on left, brush in with right. Step forward on right, swing left.

In closed dance position, starting on outside foot, walk forward. Left, right, pivot on right, step back on left, point right. Walking clockwise, step right, left, right, swing left. Couple revolving clockwise and progressing counterclockwise around the hall with 2 two-steps and 2 twirls. Girls doing right face twirl under the boy's arm. A two-step, a two-step, twirl and twirl. A two-step, a two-step, twirl and twirl. A two-step, a two-step, twirl and a twirl and a half to skater's position.

The second half of the dance being done in skater's position. The footing will be identical for boy and girl. Walking counterclockwise and away from center, starting on left foot, walk left, right, left, swing right. Stepping back. Right, left, right, left. Crossing right foot in front of left, walking toward center, step right, left, right, swing left. Stepping back, left, right, left, right. Stagger, left and right and left and right. Boy pivots in place as girl walks around one revolution in eight steps. Pivot, one, two, three, four, five, six, seven, eight. And out, two, three, swing. Back two, three, four. In, two, three, swing. Back, two, three, four. Stagger, left, right, left, and right. Pivot, one, two, three, four, five, six, seven, eight.

To use as a circle mixer, the last pivot is done in four counts as the girl moves up to the boy ahead on the next four counts.

SENTIMENTAL JOURNEY

MacGregor
#642-A

STARTING POSITION: Varsouvienne (boy's right hand over girl's right shoulder and holding her right hand, and boy's left hand holding girl's left hand). Facing line of direction, men and women use the same footwork.

MEASURES:

1 - 2	Both point left foot to front, then to side, then step behind right foot with left foot, then step slightly forward with right foot. (The step on the right foot may be taken in place) followed by a two-step, starting with the left foot taken in line of direction.
3 - 4	Repeat Measures 1 - 2 except start with right foot and, of course, moving to the other side but still progressing in line of direction.
5 - 8	Repeat all of Measures 1 - 4.
9 - 10	Two two-steps taken in line of direction by the man, while the woman turns right face under their joined right hands, coming back into Varsouvienne position.
11 - 12	Two two-steps taken in line of direction by the woman, while the man turns under their joined left hands and come back into Varsouvienne position.
13 - 15	Four two-steps. These are taken turning individually away from partner, (man left, woman right) making a small circle, and coming back to Varsouvienne position.
16	Two two-steps taken in line of direction.

VE'DAVID

Folkraft
337-1432 A

Israeli Circle Mixer

FORMATION: Circle of couples facing counterclockwise, girl on partner's right.

STARTING POSITION: Inside hands joined, right foot free.

Music 4/4
MEASURES
Music A

FIGURE I

1 - 2 ALL WALK FORWARD AND FORM A RING. Four walking steps forward, starting with the right foot, progressing counterclockwise, then four walking steps backing out to form a single circle facing the center with all hands joined.

3 - 4 ALL FORWARD AND BACK. Four steps forward to center and four steps backward, starting with right foot.

Music B

FIGURE II

1 - 2 GIRLS FORWARD AND BACK - BOYS CLAP. Girls, starting with the right foot, walk four steps forward to center and four steps backward to place as boys clap.

Music C

FIGURE III

1 - 2 BOYS FORWARD, TURN RIGHT ABOUT AND PROGRESS TO NEW PARTNER ALL CLAP. Boys, clapping hands walk four steps forward to center, starting with right foot turn right about on last "and " count and walk forward four steps, passing own partner, progressing to the next girl.

3 - 4 SWING NEW PARTNER. Boy and new partner swing clockwise with right shoulders adjacent, right arms around each other across in front, and left arms raised, pivoting with right foot for an eight count "Buzz-step" swing.

Repeat entire dance.

IM BA'ARAZIM

Folkraft
337-1432 B

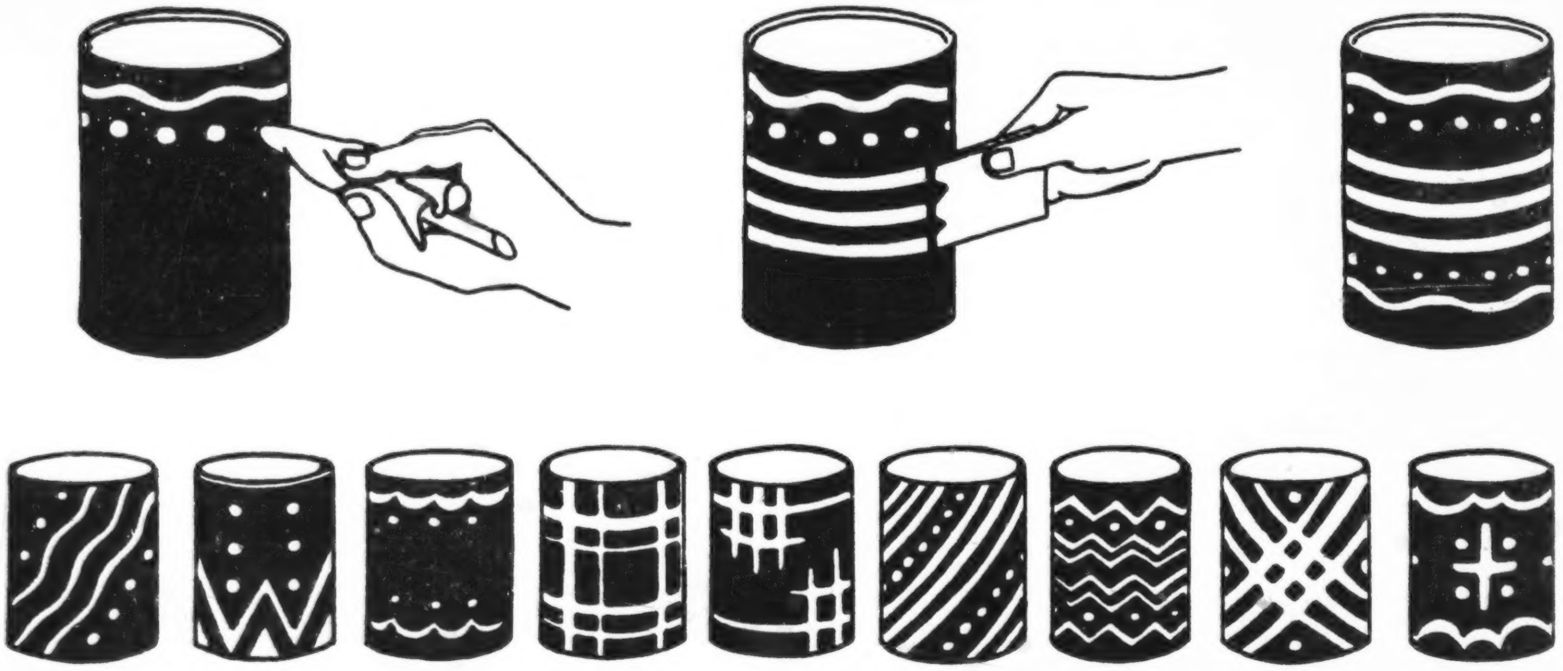
An Israeli Couple Dance

FORMATION:	A circle of couples facing counterclockwise, girl on partner's right.
STARTING POSITION:	Partners facing, boy's back to center, right hands joined, left foot free.

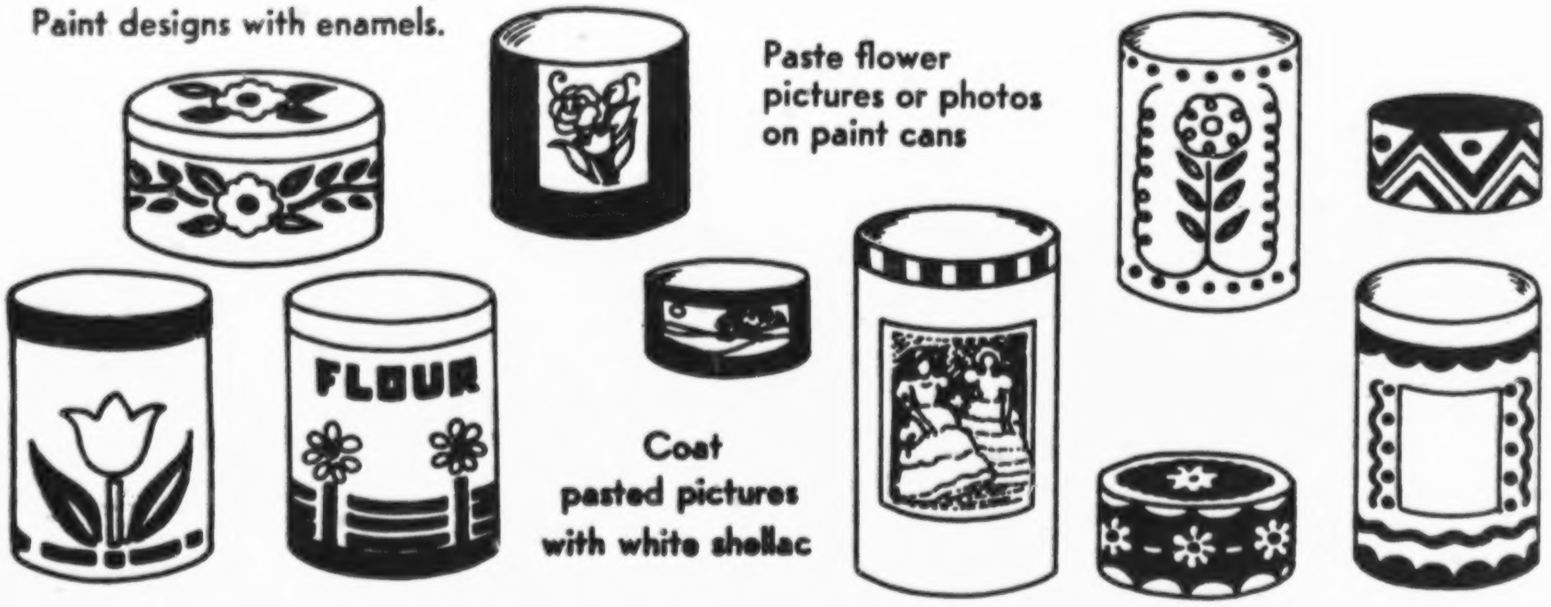
Music 4/4

MEASURES	
Music A	FIGURE I
1	CROSS AND STEP with a light stamp ON LEFT FOOT IN FRONT of right (count 1), HOP ON LEFT FOOT (2); CROSS AND STEP with a light stamp ON RIGHT FOOT IN FRONT OF left (3), HOP ON RIGHT FOOT (4).
2	FOUR RUNNING STEPS FORWARD, starting with left foot, PROGRESSING COUNTERCLOCKWISE. Partners keep right hands joined and run counterclockwise, joining left hands behind the boy's back. Release left hands on fourth count and finish facing partner with left foot free, ready to repeat entire pattern of Measures 1 - 2.
1 - 8	PATTERN OF MEASURES 1 - 2 DONE FOUR TIMES.
Music B	FIGURE II (Partners facing)
1	CROSS AND STEP ON LEFT FOOT IN FRONT of right, leaning backward slightly, left shoulders adjacent, and CLAP HANDS at shoulder height, striking left hand downward (count 1), STEP IN PLACE ON RIGHT FOOT (2), REPLACE AND STEP ON LEFT FOOT BESIDE RIGHT (3), HOP ON LEFT FOOT turning slightly to left (4).
2	REPEAT pattern of Measure 1, starting with RIGHT FOOT, reversing footwork.
3 - 4	With left hand on left hip and right hand raised, CIRCLE COUNTERCLOCKWISE WITH PARTNER, once around, with eight running steps, starting with left foot, keeping left elbows adjacent.
5 - 8	REPEAT ENTIRE PATTERN OF MEASURES 1 - 4.
	Repeat entire dance.

TIN CAN CONTAINERS



Wipe designs from painted or enameled cans.



Paint designs with enamels.

Paste flower pictures or photos on paint cans

Coat pasted pictures with white shellac

For flower holders, for salt or cleanser containers or for plants, nothing is more attractive than gaily painted and decorated tin cans.

Coat the can with paint or enamel. The decoration is made while the paint is still wet, by wiping off the paint in zigzag lines or dots and lines.

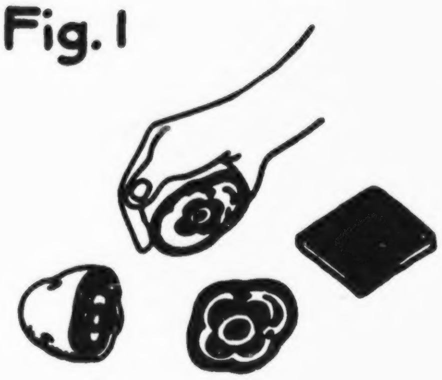
Take a piece of heavy oak tag, cut two notches in one end, and drag around can as illustrated.

Dots may be wiped off with cloth wrapped pencil.

Decorations may also be painted on tin cans just as effectively.

TEXTILE BLOCK PRINT

Fig. 1



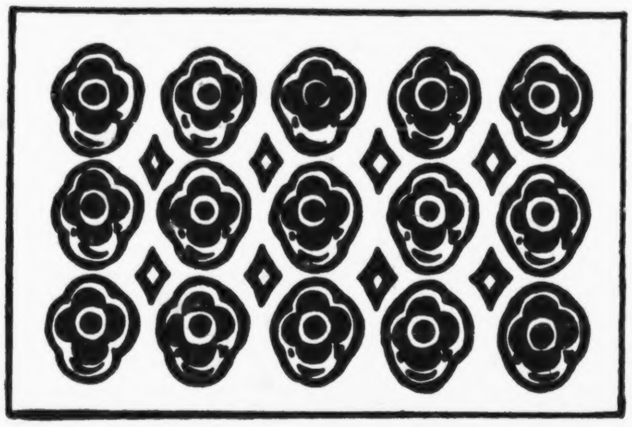


Fig. 3. Potato Printed Design

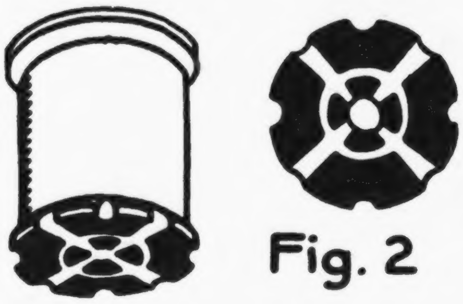


Fig. 2

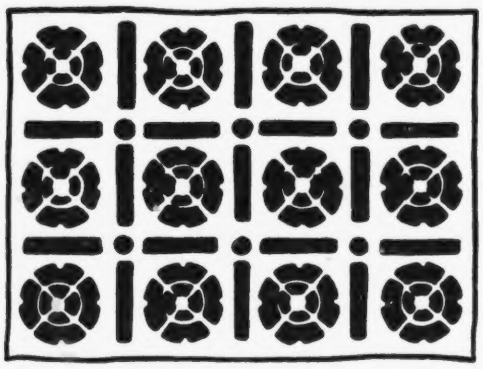


Fig. 4. Spool and Peg Design

Block printing may be used for designs on all sorts of textiles—luncheon cloths, curtains, table runners, wall hangings and even dresses may be beautifully decorated.

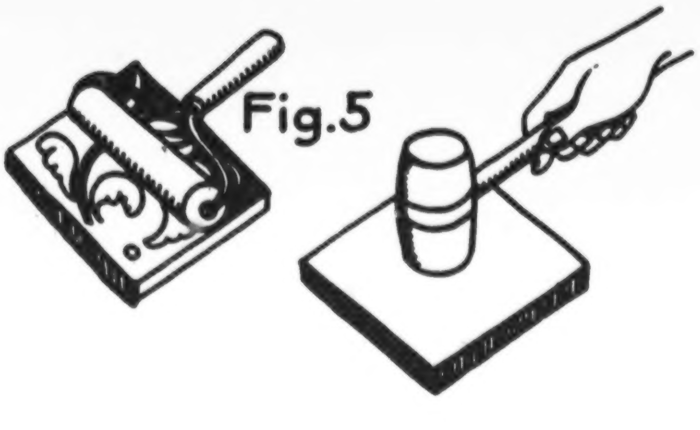
There are all sorts of methods. One of the easiest is to cut a potato in half, and carve the cut end as in Figures 1 and 3. Potato may be kept in water for several days after being cut. The carved spool as in Figures 2 and 4 makes a good design.

The linoleum block method is shown in Figures 5 and 6. The ink is rolled on with a roller and pressed on cloth with a wooden mallet as shown in Figure 5.

In making an all over pattern, it is important to carry the lines from one block to the other as shown in Figure 6. Guide lines may be chalked in.

For the printing mixture, take five tablespoons of turpentine, two tablespoons of vinegar and one tablespoon of oil of wintergreen. Shake this mixture well and use for thinning the oil paint. After the print is finished put a damp cloth over the design and press with hot iron. This sets the print.

Fig.5



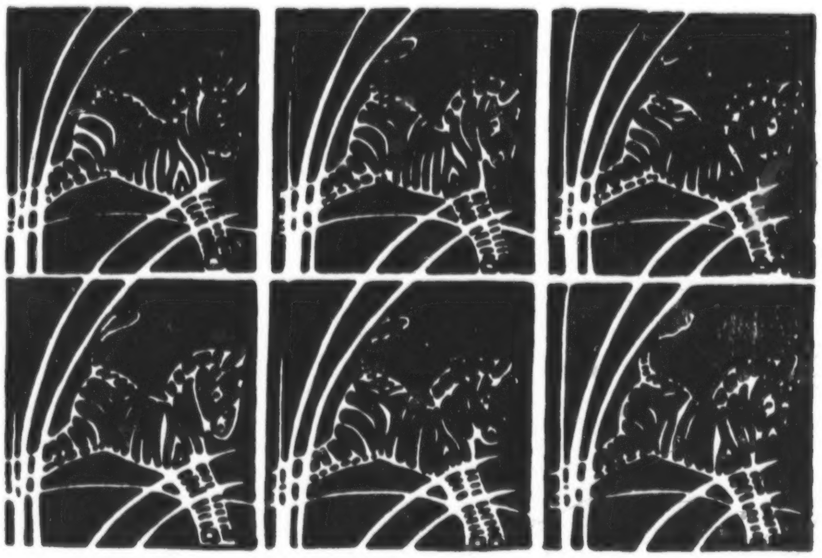


Fig. 6. Linoleum Block Printed Design

SPINNING TOPS

Spinning tops may be made from a whole spool or the top cut from a spool with a skewer or lollipop stick used for the spinner. Try sticks in different lengths for balance. Decorate.

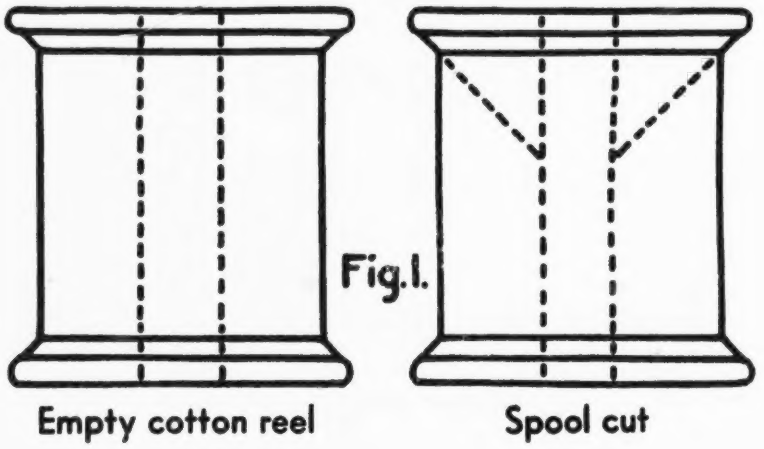


Fig.1.

Empty cotton reel

Spool cut

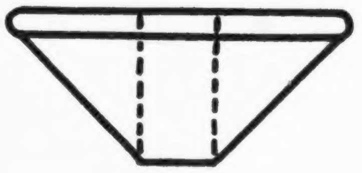


Fig. 2

Top cut from spool

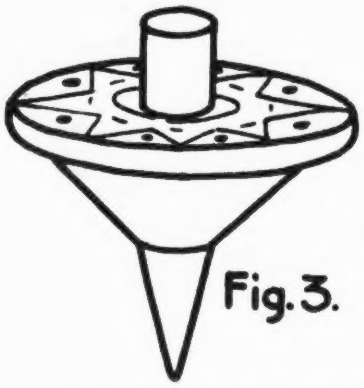


Fig. 3.

Decorated top with stick

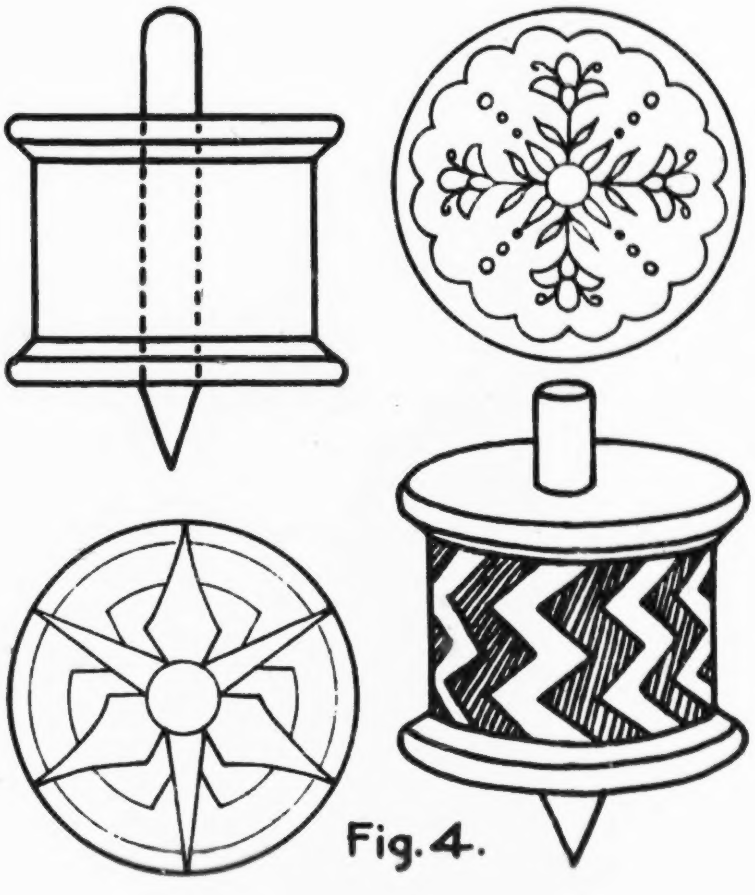
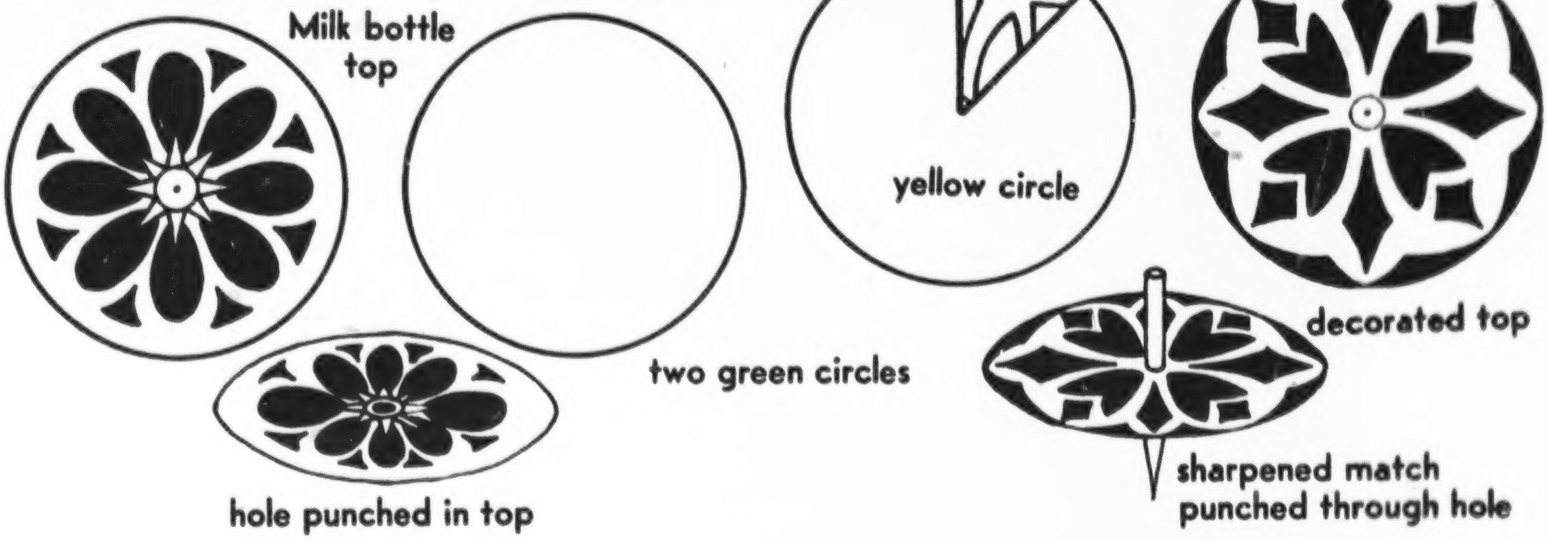


Fig. 4.

TOPS FROM MILK BOTTLE TOPS


Milk bottle top
yellow circle
decorated top
two green circles
hole punched in top
sharpened match punched through hole

Collect milk bottle tops. Press the clean tops flat. Use a milk bottle top as a pattern with which to cut out two circles of one color and two of another. Place two circles of the same color one on each side of a milk bottle top. Press well under heavy books. Fold and cut one of the other color circles into a snowflake pattern. (See pages 8 and 9.) Cut the other circles into a snowflake. Paste snowflakes on to the other circles. Press. Use a large needle, a nail or a stiletto and punch a hole through the middle of the decorated circle. Sharpen the used end of a wooden match. Push it through the hole in the circle for about three-fourths of an inch.

PAPIER MACHE

Among the variety of things that can be made of Papier Mache are bowls, trays, masks and figurines. Papier Mache is easy to make. Cut or tear newspaper into small scraps, mash and knead with water and flour until a putty like substance is formed, Figure 1. Do not have the pulp too wet, and use plenty of flour paste so that it will stick.

BOWL

Select a bowl to use as a mold. Grease. Press a small lump of Papier Mache firmly into position, add the Papier Mache a bit at a time until the bowl is completed. Figure 2. Allow to dry. Remove and smooth off any rough edges. Figure 3. Decorate with poster or tempera paint in peasant designs. Shellac inside and outside of bowl. If oil-paint or enamel is used, shellac the bowl before applying paint. Trays may be made in this same manner using a shallow pan as a mold.

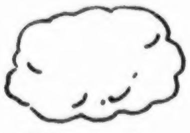


Fig. 1

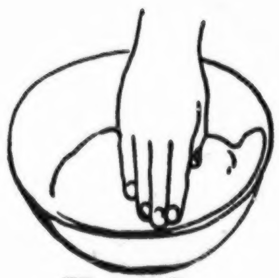


Fig. 2

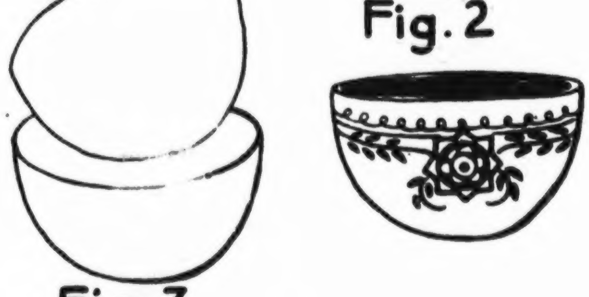


Fig. 3

CRECHE

Make house from a cardboard box as directed in Figures 1 and 2. Thatch roof with strips of straw colored paper. Attach silver or gold star to center rear of roof by means of a piece of cardboard, decorated to represent rays. Paint the house as desired, using poster paint.

In modelling the figures a frame may be used. Make the frame from pipe cleaners or other pieces of wire. Bend into desired shape. Figure 3. This is not necessary, but aids in getting the correct proportions and positions. Build the figure on this frame. Allow to dry, then add wings, halo, and crown cut from gold or silver paper and paste on. Decorate the figures in the same manner as described for painting bowls. Crib is made from a small box, decorated and filled with finely-cut straw-colored paper. Background may be painted on a large sheet of cardboard.

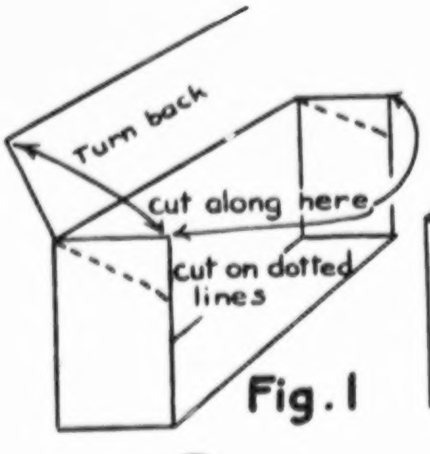


Fig. 1

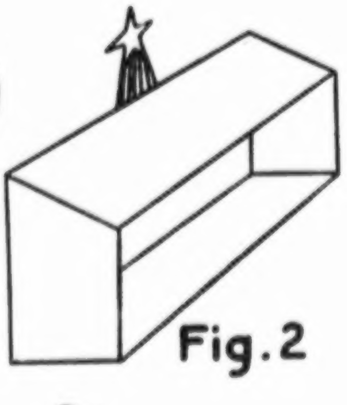


Fig. 2

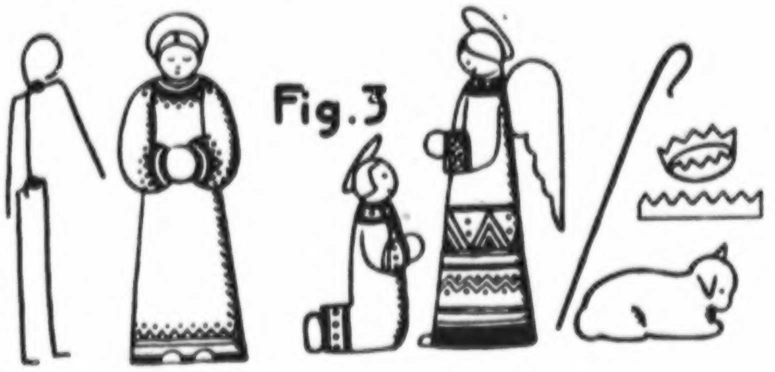
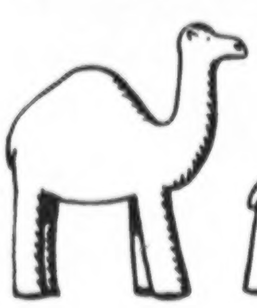
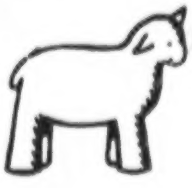
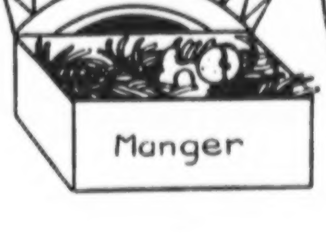
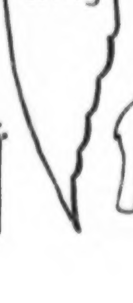


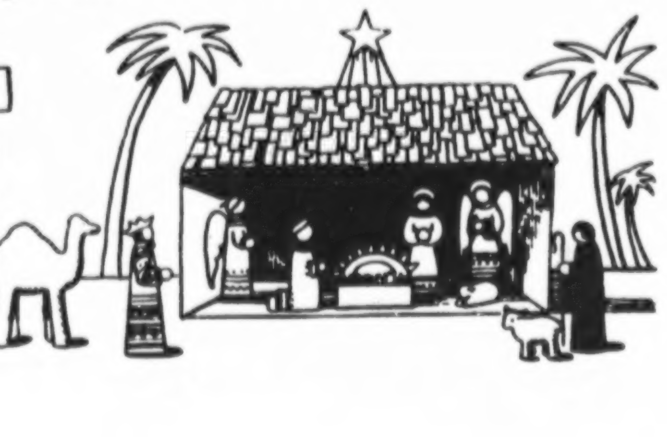
Fig. 3

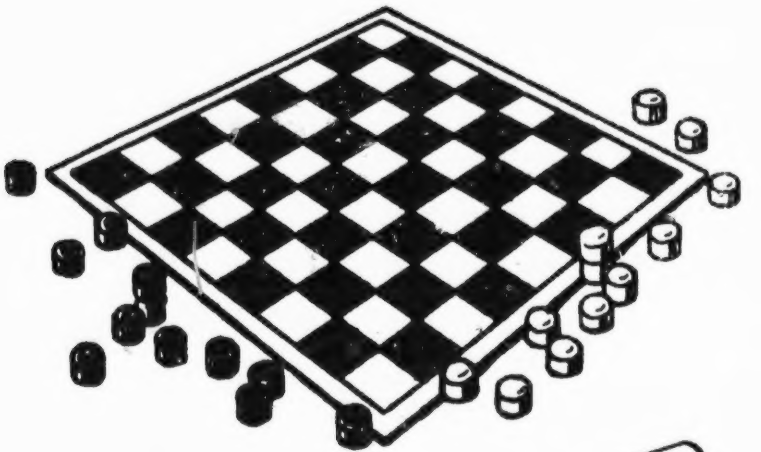












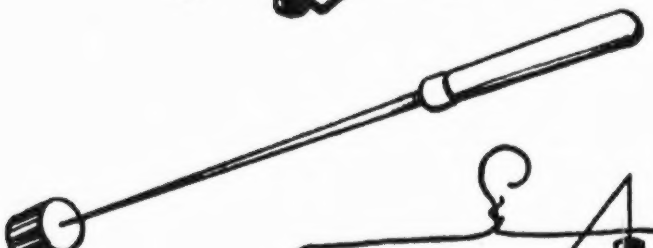
Fun with Plastic Bottle Tops

By GRACE GANNON

Save all the plastic tops from your bottles. There are dozens of ways to use them. Here are a few suggestions:

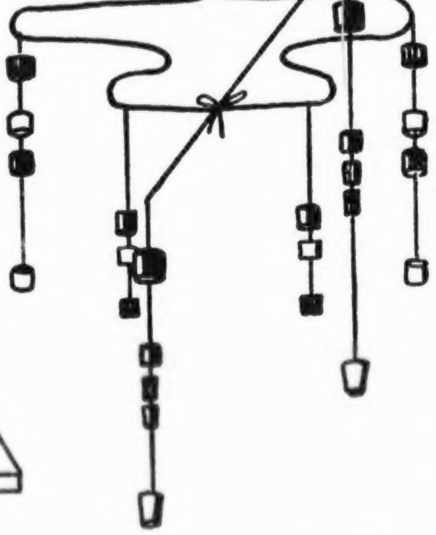
CHECKER GAME • Use the black and red tops that come on detergent bottles or other bathroom items. Collect 12 blacks and 12 reds, and as many more as you can for kinging.

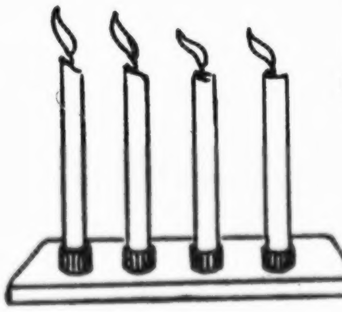
Make a board from a wooden grocery box. Make 8 squares across and 8 squares down, each square 1" in size. Leave a margin around the board. Paint the squares red and black, alternating the colors throughout.



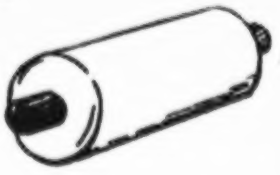
MOBILE • Collect tops of all colors. Heat an icepick or a nail and press through the center of each top. Do this on a piece of wood. Plastic is very hard so you may need to heat the instrument several times.

Then, twist a metal coat hanger into a shape as shown, or you can use sticks of wood held by colored ropes. Thread the tops with ribbons or braid and tie them to the shaped hanger. Balance both sides so that the mobile will suspend.

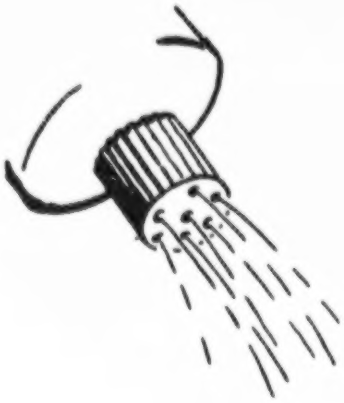




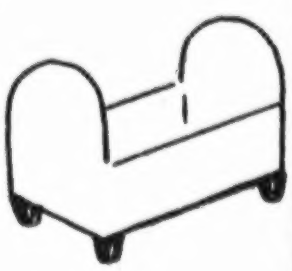
CANDLEHOLDER • Sand and enamel a piece of wood for a base. Glue tops on it so that flat part is on the bottom. Fit candles in the holders.



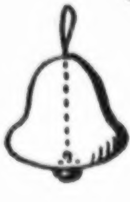
ROLLING PIN • Wash a detergent can and let dry. Replace the top; glue another top on other end of can. Paint.



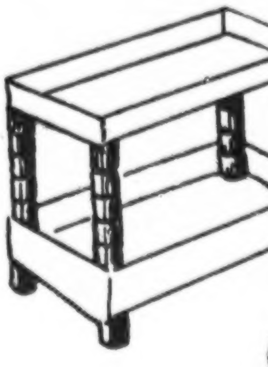
CLOTHES SPRINKLER • Use both the bottle and its top. Wash bottle. Puncture holes in top and it is ready to sprinkle clothes.



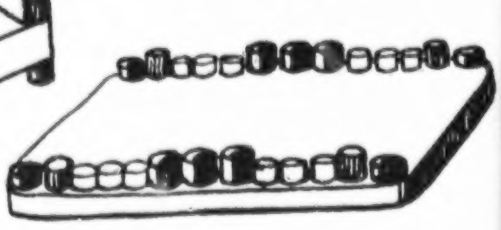
DOLL BED • Save the cardboard container that holds paper cups. Glue four plastic tops to bottom for legs.



BELL • Take a bell-shaped top and pierce a hole in it. Push a wire through and place a button on the end. Now it is ready to ring.



DOUBLE-DECKER BUNK BEDS • Take the lid and the bottom of a box the size you want the beds to be. Glue four tops as feet for lower bunk. Glue several tops together to form the posts for the top bunk.



TRAY • Round the corners on a piece of wood from the end of a grocery box, or a piece of ¼" plywood. Sand and then enamel or shellac; let dry. Glue open sides of bottle tops to tray, making a design along two opposite sides.

Plan to paint the tray so that it contrasts with the colors of the tops.

CHINESE BIRD CAGE

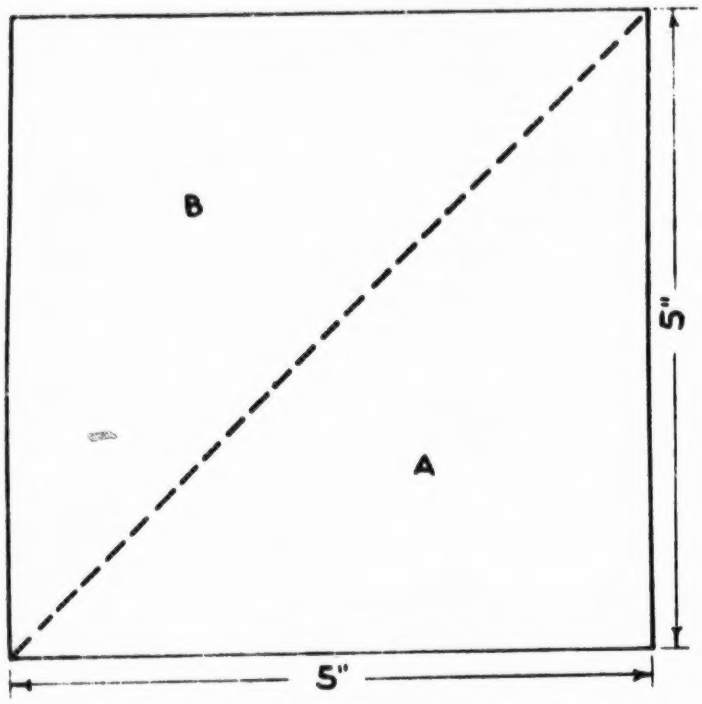


Fig. 1.

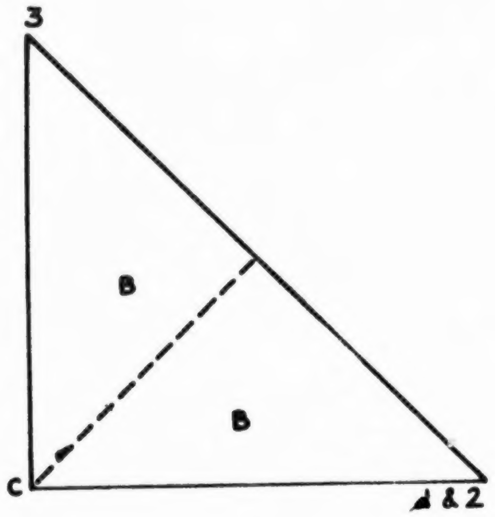


Fig. 3.

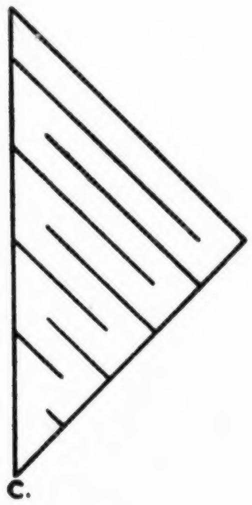


Fig. 4.

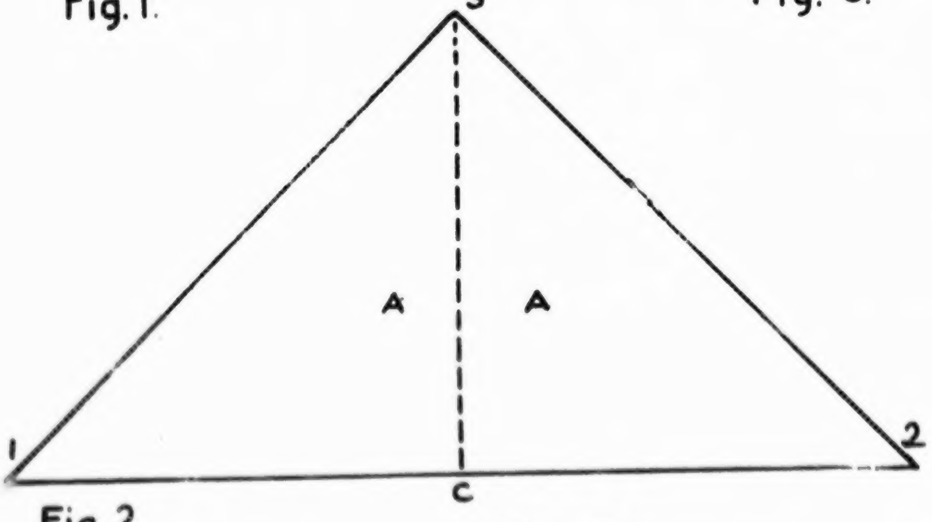
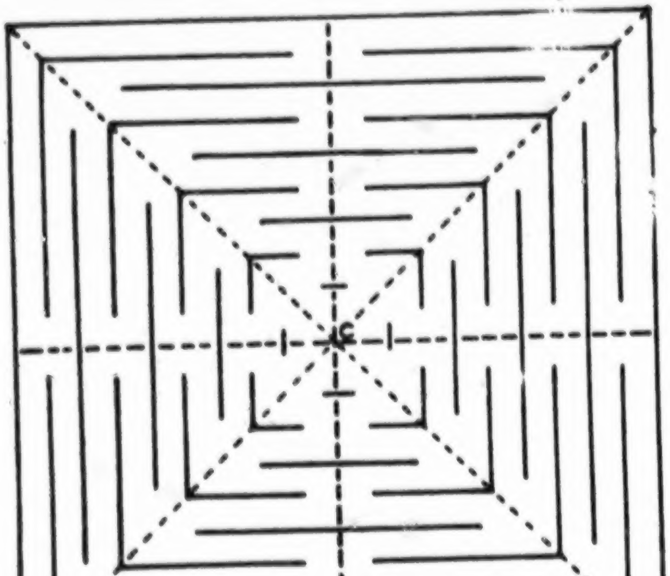
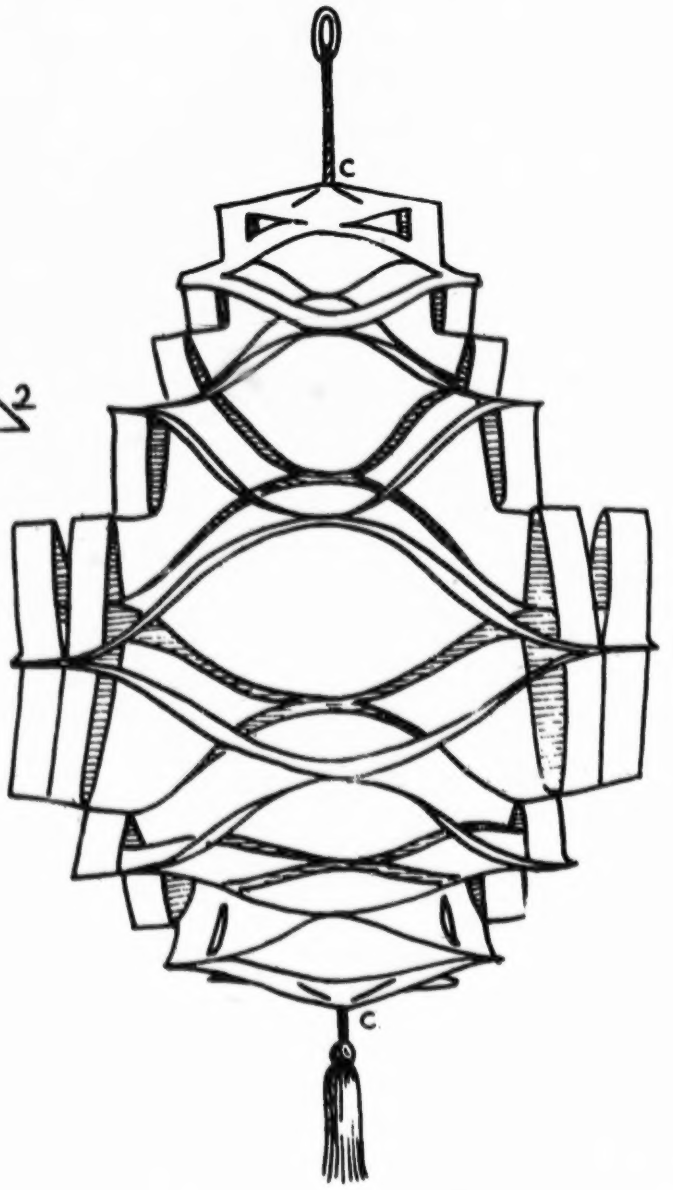


Fig. 2

Fig. 5.





Use two squares of light weight paper five inches by five inches, in contrasting colors. Paste together at the four corners. Fold on the diagonal, Figure 1. Fold the left corner "1" over the right corner "2", Figure 2. Fold corners "1" and "2' to meet corner "3", Figure 3. Cut on folded edges, Figure 4. Unfold.

Pick up squares carefully. Hold at "c" and shake and pull apart. Fasten a bead or tassel to the bottom, and a string or cord at the top.

FUN WITH SPATTER PAINT

BUTTON MAGIC!

Every child from the first grader to the eighth grader will be enchanted with this simple type of creative magic. These are the materials needed: sheets of newspaper or other absorbent paper, colored ink, toothbrush, a small square of wire screen, and a box of assorted buttons.

Arrange buttons on a paper in the pattern or picture the child plans. Some children, a little more inventive than others, cut scraps of paper to form props for the figures. After the picture is arranged, spatter-paint it with ink. Then allow it to dry for a few minutes. Then remove the buttons.

With a touch of crayon here and there, an infinite variety of pictures can be made with only a few moments of time and effort. And such fun!

Of course, you may use many other objects and stencils to make the picture designs.

SHOE POLISH ART

Materials Needed:

1. Dark brown liquid wax shoe polish
2. Oxblood liquid wax shoe polish
3. Tan liquid wax shoe polish
4. Large, soft shoe-polishing brush or similar substitute
5. Newspapers to work on
6. White or light-colored paper -- any texture
7. Water colors, India ink, gold paint (used for additional decoration)

Procedure:

Spread a thick layer of newspapers. Place clean white sheet of paper on top. Shake polish until well mixed. Remove surplus liquid from dauber. Brush on polish with side of dauber in one direction until paper is covered. Allow this to dry from 3 to 4 minutes. When dry, polish with shoebrush until the paper surface shines.

The polish can be used in the same fashion as fingerpaints. Use the dauber to make whatever designs or pictures desired over the surface of the paper. Further designs or marks may be made with the fingers before the polish dries. When design or picture is dry, cover the paper with a coat of lighter polish; allow to dry and brush to a shine with the shoebrush.

Enriched paper may be made by applying a coat of polish to white, yellow or light-colored paper. Then use this for all of the varied uses of paper. Whatever design is applied, an additional overall coat of lighter polish helps the design.

WOODY EFFECT WITH PATTERN - This result will be attractive on both sides of the paper. Make a design with brown polish on the paper, leaving some areas white. When dry, cover the paper entirely with a coat of oxblood. The polish penetrates the paper and decorates both sides.

SUBTLE DESIGN EFFECTS - Daub brown polish on paper; let dry. Cover paper with coat of brown polish, then one of oxblood. Try two coats of oxblood on light tissue paper. Make a brown design on white newsprint leaving white areas.

GREETING CARDS - This technique can serve as the basis for charming greeting cards for any occasion. Use a four-fold paper for best results and paste onto the front fold the card design. These may be in symmetrical designs with decorations of gold and India ink or they may be creative and freely-drawn designs, flower pictures or landscapes.

SUN PAINTING

Materials:

1. Blueprint paper
2. Things to print: leaves, flowers, grasses and ferns
3. A blueprint frame -- a picture frame with glass and backer from the dime store, or a plain piece of glass and a thick cardboard or a firm magazine.
4. A dishpan half full of water, which must be changed frequently
5. A pile of old newspapers or several old magazines
6. Bright sunshine
7. Clean absorbent cloth

Method:

We gather all the materials we need, then we choose a sunny day. The pictures seem better if the sun is directly overhead. We place our pan of water in the shade. If you care to, you can work inside at a sunny window.

Next we check to see if the glass is clean.

Sometimes we press our specimens in an old magazine to make them flat. We do this the day before.

We like to have all our materials handy. It makes blueprinting easier to do. First we arrange our specimens on the glass. We try to make it artistic. We like feathery grasses, goldenrods, milkweed seed and Queen Anne's Lace because they make delicate pictures.

We have to be careful not to disarrange the specimen. Now we lay the blueprint paper on top of the flowers on glass with the blueprint side next to the glass. We have to work quickly so the paper will not be exposed to the light too long. Then we put on the backer of cardboard or magazine and try not to let anything slip. We hold it firmly and expose it to the full rays of the sun. We have to watch to see that the hands do not cover any part of the blueprint. After about a minute of exposure the paper turns grayish. The time of exposure varies according to the intensity of the light.

You are apt to discover that a flower with thin petals or a delicate one does not need as much exposure as something more opaque.

The next step is to remove the blueprint from the frame and carry it to the pan of water as quickly as possible and lay it face down. Move it about in the water a minute or two until the background goes a deep blue. Now take it from the water and blot off the excess moisture with an old towel.

Place the prints between the pages of an old magazine. This prevents them from curling. When they are dry, you may trim and mount or frame them.

The blueprint paper can be purchased from an architectural firm or a photographic supply house. It is more convenient if purchased already cut. Cutting is a bit complicated. But it is cheaper to buy a ten-foot roll and cut it yourself. The paper is very sensitive to light. The cutting should be done in as dimly lighted a room as possible. Keep the paper face down while cutting. Place the cut pieces between the pages of a magazine. The magazine keeps out the light and keeps the paper straight. The paper can be stored until used in a large envelope between two pieces of cardboard.

Blueprinting can be tied in with the study of science and nature as well as art. It satisfies the child who is creative, the outdoor enthusiast and the youngster with manual dexterity.

WET CHALK DRAWING

Wet chalk drawing is a free activity that can be enjoyed throughout the year. Its brilliant results interest children of all ages. This medium lends itself beautifully to drawings of all kinds, whether realistic or abstract. You will need a sponge, small pan of water, black or blue construction paper, yellow, red, blue and white chalk, newspapers.

First, prepare the working area. Cover desks with newspaper or oilcloth. Then, with yellow chalk draw in the picture very lightly. When the composition has been fixed in the mind, have the children dip the sponge into water and lightly wash off the drawing, completely wetting the entire surface. They will gasp to think they are washing away their drawing. But tell them to make believe a little camera in their eye has clicked a picture that they can continue to see.

Turn the paper over and wash the other side. Turn back and wash once more. Be sure the surface shines wet. Start coloring the picture. Allow chalk to overlap to produce a secondary color. If paper becomes dry, pour a few drops of water on it. Do not work too long as the drawing will become muddy. As paper dries, the colors become more brilliant. When dry, it may be shellacked.

PAPER MOSAICS

YOU NEED: Colored construction paper, scissors, paste, lighweight cardboard

TO MAKE: Cut colored paper into squares (about ½ inch). A design should be planned on the cardboard and then executed by pasting onto it the many different colored paper "mosaics."

POPCORN FLOWERS

A Delphinium Picture may be made of popcorn and twigs with feather leaves. A background of blue construction paper on a mat of yellow is pretty. Curve twigs for stems and glue in place. Dry under a weight. Draw a curved line up from each twig where you want the blossoms to lie. Put glue along the line. Press popcorn into the glue. To make feather leaves, lap one small feather over another.

The yucca, which belongs to the desert, is extremely effective pictured with popcorn flowers. Cut corn husks, palm fronds, rush leaves, or construction paper into narrow spikes about 4" long for the yucca leaves. Use blue paper for the background and tan for the sand strip. A narrow strip, 5" long, of green or brown paper forms the stem. Glue down the stem; then glue on the leaves. Cover the stem with glue and press the popcorn kernels in place.

STRING PICTURES

String pictures are an imaginative as well as a constructive project. The background is of cardboard, heavy enough to hold large pins in place. The lid of a shoe box is good for this purpose.

Paint background black or some other dark color, or cover with dark construction paper so that the white string will show up against it. Plan the design and lay the string in the proper shape. Then stick in the pins and pull string around the pins.

Keep the picture simple and use large shapes. Different sizes of white string or light colored yarn may be used in the same picture. Windows, wheels of cars, clouds, leaves, stars or flowers add variety if cut from bright construction paper and pasted onto the picture.

MAKE A MOBILE

The nature mobile is simple to make. It can be done by very young children and can be combined with science. Take your youngsters for a walk and let them choose a branch of unusual and interesting shape for the base of the mobile. They will discover all sorts of things to complete it. The one shown has chestnuts, leaves, vine, cones, and a sumac blossom. However, other nature mobiles could be constructed from driftwood hung with seaweed and shells.

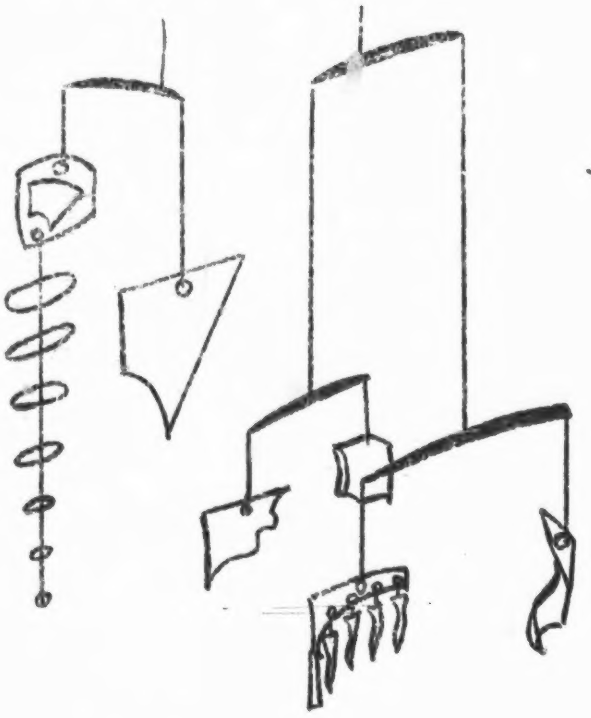
The wire mobile is made from bell wire. This is inexpensive and can be purchased from notion stores. It comes in a variety of colors. Wire for the mobile frames can be purchased in a hardware store. Test it to see if it is pliable enough for the children to shape and yet strong enough to support the materials you are using.

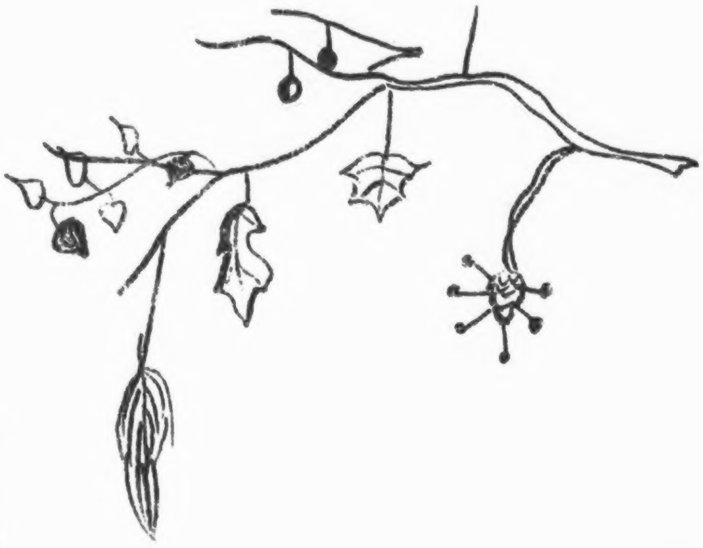
The thin copper sheeting cuts like paper and is very pliable but, because it needs more care in handling to avoid cut fingers, it is most suitable for the intermediate grades. This material can be bought in an art or hobby shop. Two dollars worth, or a half-pound of copper sheeting, will make six to eight mobiles. Anything that can be cut from paper can be cut from copper, but with this material you have the advantage of being able to shape it. There are no limits to its possibilities; it can be made into forms suitable for any holiday motif.

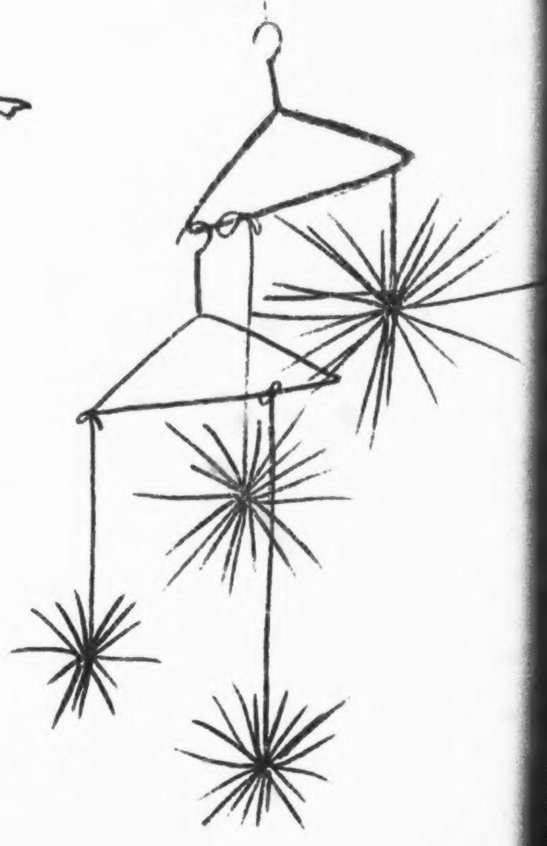
For the ball mobile you need coat hangers, drinking straws, picture wire, glue and glitter.

The straws are used full length to make the large balls and cut proportionately smaller for the other sizes. Wire four straws together, add four more and wire to original four. Keep adding four straws at a time until you have enough straws to make a full ball. Bend straws to round out the ball, brush with liquid glue and sprinkle with glitter. Hang from coat hangers with thread.

Since straws can be bought in many colors, you can get very interesting effects by hanging different-colored balls of straws from hangers.







AN APRIL FOOL PARTY

- Invitation to a Backwards Party -

"Backward, turn backward just for tonight.
All the world's turned backward and that's quite all right.
Come to our party and let's have some fun
Our backward party no good sport will shun."

When your guests arrive let them find a sign on the front door that says, "No admittance. Try the back door." At the back door they gain admittance, but are met by their hostess who shakes hands with them and bids them "good night, and do come again". The hall is decorated with signs "Don't Pick the Flowers", "Keep Off the Grass", "Poisoned well", "Don't drink the water", "Not at Home", "Happy New Year", "A Joyous Fourth", "Wet Paint" -- Let your own imagination supply more!

Start with a peanut hunt, telling your guests that extra bonuses will be given for all gilded peanuts found. They'll look sometime before anyone will suspect that no peanuts at all have been hidden.

Then line up your group into two lines and announce, "We are now about to have a relay. Backward turn backward, oh time in thy flight -- make us kids again just for tonight". Then present the leader of each group with a kiddy-car which must be propelled by the adult sitting on the vehicle. Choose strong kiddy-cars!

Another good relay is run backwards by all contestants. Still a third is run by the contestants balancing a wet cake of soap on a silver knife. The side wins which comes in last, much to the disgust of the speed kings.

" Spring Fever Race"

Two contestants are chosen for this race. Sofa pillows are laid opposite each contestant at intervals across the floor. At a signal each contestant races until he comes to a pillow, then he must lie wearily down upon it before he can proceed. He springs up and proceeds to the next pillow where he must again rest.

"Backward Spelling Match"

Give out simple words that must be spelled backwards -- such as April, "l-i-r-p-a, fool "l-o-o-f", etc.

"A Pencil Game"

"What fool is rash? (fool hardy)
What fool is silly? (fool-ish)
What fool is useful to writers? (fools cap)
What fool is safest (fool proof)
What fool is named for a boy (Tom foolery)"

Your prizes should carry out the April Fool idea -- a beautifully wrapped package with nothing in it but a slip of paper saying "April Fool" -- a prize to the first eliminated in a game, instead of the winner, etc.

Serve your refreshments backwards -- dessert first, sandwiches last. And when your guests start for home, tell them "I' m so glad to see you and do make yourselves right at home."

A MEXICAN PARTY

"It's not a siesta -
It's a Mexican Fiesta."

So reads the invitation to a party with a real Mexican flavor. For our neighbor nation across the Rio Grande is being featured these days, and to be ultra smart, a Mexican party fills all orders.

Wide brimmed hats and dashing black mustachios for the boys, costume them nicely -- a mustachio is a huge moustache, and you can make them of cardboard and fasten them on with gummed paper. Or draw them with charcoal. The girls should wear "rebosos" which are shawls that are worn over their heads, and large earrings should dangle from their ears.

So much for costume accessories. For your decorations use cactus freely - in pots, or drawn on sheets of paper. If you want to give any prizes, use small cacti in bright pots. The little donkey or burro is the beast of burden in Mexico, and a trained burro might be one of the entertainment features of the evening. As to games, give them all a Mexican slant. Here are some authentic Mexican games.

- Ring Toss -

This is a favorite with the Mexicans. Vary the old game by choosing sides -- the senors against the senoritas, if you wish, and providing each with a ring of cardboard to toss over the stake. The side ringing the stake the most times wins. Or you may pad hoops with colored crepe paper, and let the senoritas "ring" their senors.

-Loteria -

Loteria" is the Mexican name for our game of Lotto, and, they play it with corn for counters.

The Lunch -

Chile con carne - smoking bowls of it - are ideal for lunch. Large wooden bowls of fruit, with dates and figs are an excellent dessert.

- Suggestions -

Be sure you sing lots of songs with guitar accompaniment . Close your evening's party with the Mexican phrase, "Hasta Manana" that has been popularized at our camps and institutes.

- Dispatch Race -

The Indian runners of Mexico were noted for their fleetnotes, so a dispatch race should be included in your plans. The message is given verbally to the leader of each of the sides who runs his part of the race, repeats the message as near as he remembers it, to the next runner of his side, and this runner repeats until all are in. The nearest to correct message wins, no matter how swift the other group may have been.

-Raffia Braiding Contest"-

For a good quiet game, and to give your guests something to take home, provide some inexpensive raffia in bright colors. You can get it from craft supply catalogs.

Give each couple a few strands to braid -- the senorita braiding a necktie for the senor, and the senor braiding a hair band for his senorita - and the couple completing them both first winning, and all the couples wearing their decoration for the rest of the evening.

-Shoe Laugh (Mexican) -

Players sit in a circle. One throws a shoe in the center. If it falls right side up, players must laugh; if it falls face downward, all must point to it seriously. Anyone not doing the right thing must pay a forfeit.

A WILD WEST PARTY

Don't wear formals
Don't wear spats
Wear boots and breeches
And ten-gallon hats.

That's the way the invitation to a rousing good time reads, you add the date like this "Round up will be Friday, Oct. _______". Call everybody that owns a mouthorgan or a guitar and tell him to be sure to bring his instrument and to be brushed up on the old cowboy songs, as you'll be singing all of them.

GAMES

-Bucking Broncho-

Provide a jar that is to lie on its side. Give a pencil and a piece of paper to all contestants, and have them sit on the jar, with one foot stuck out ahead of them and the other resting on top of it, while they write their name. That's a hard broncho to ride!

- Horse Race -

Provide contestants with horses made of brooms, and see that there is an obstacle that must be jumped over -- broom and all. Run the race as a relay.

- Lasso Race -

Divide your group into two smaller groups and provide each with a ball of twine. At the signal they must start the ball of twine around the outside of the group, passing it from hand to hand, unwinding the twine as it goes, so that when it has gone all the way around, the group is all tied together or "Lassoed" by the twine. The side that gets all tied up first, wins.

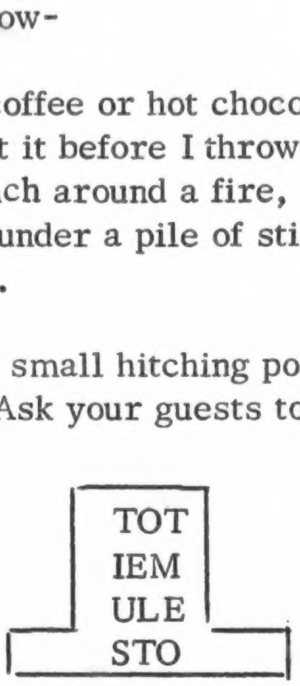
-Corral-

Players stand in groups of three. Two hold hands and the third stands inside. There is an extra player. On signal all "horses" in the corrals made by the other players hands must change corrals. The odd horse tries to get into a corral, leaving some one else out.

- Chow-

Barbecue sandwiches, with big mugs of hot coffee or hot chocolate, and "Sinkers" (doughnuts to you). Pound on a pan and yell "Come and get it before I throw it out" the old call of the camp cooks at roundups. If possible serve the lunch around a fire, if necessary, an imitation one made of flash lights covered with red paper under a pile of sticks. You can really make it look genuine by taking a little trouble with it.

Here are some keen favors for your party - small hitching posts of wood set in a small block and bearing cryptic words, as illustrated. Ask your guests to interpret it and after some work, they'll find it says, "To Tie Mules to."



A HALLOWEEN PARTY

-Who's who in Ghost Land -

Arrange group of objects to represent famous ghosts and let the guests guess who the grouping represents. For instance, Sir Walter Raleigh is represented by a doll stepping on a cloak -- Paul Revere by a toy horse and a lantern-- Lincoln by a few logs and an axe, etc.

- Broom Stick Race -

Choose sides and give each side a broom stick. All members must hold on to the stick, and at a signal run to a given point. The first to arrive there with all the players still holding on, wins.

- Apple Pass -

Choose sides. The leader in each side is given a big apple. At the signal he must balance it on his head. The next player must snatch it from there and place it on his own head. The last player walks to the front balancing it on his head. His side then wins. If the apple drops, it must be replaced on the head.

Relay

Here's one old one re-vamped for the occasion -- give each line's leader a needle attached to a strong piece of thread. Hand him also a bowl of wet pumpkin seeds. At the signal he is to string one pumpkin seed on the string and hand it back to the next in line who does the same. Repeat it until all in line have strung one seed on the thread. It's not as easy as it sounds.

Give each leader a small pumpkin to be placed on his head, carried to a certain line and back, still on his head. Repeat with each in line.

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